



Mark-Anthony Turnage

# Silver. The Tassie

after Seán O'Casey



# Hit a high note, with...



**KBC Asset Management Limited**

Ulster Bank Group Centre,  
George's Quay, Dublin 2.

Tel: +353 1 608 4061 Fax: +353 1 608 4622

Visit our website at: <https://www.kbcam.com>

## PRINCIPAL SPONSORS

the  
**arts**  
council  
an chomhairle  
ealaíon  
**50**

**RTÉ**

## ASSOCIATE SPONSORS

The Irish Times

Irish International Group

David Allen

Bus Éireann

Jack Restan Displays

Plant Life

The Merrion Hotel

Aisling Technology

Craftprint

Euroscreen

John Player & Sons

Mediaone

Veuve Clicquot in association with Findlater Wine Merchants

Opera Ireland is deeply indebted  
to its sponsors who, by their  
continued support and  
encouragement, ensure the  
development of opera in Ireland



PATRON: Mary McAleese, President of Ireland

BOARD OF DIRECTORS: Eileen O'Mara Walsh (Chair), Adrian Burke, Derek Keogh, Danny Kitchen, Frank O'Rourke, Sarah Rogers, Paul G Smith.

VICE-PRESIDENTS: Margaret McDonnell, Donald J Potter, Aileen Walsh.

ARTISTIC PATRONS: Dr Veronica Dunne, Suzanne Murphy, Dr John O'Conor, Dennis O'Neill.

EXECUTIVE DIRECTOR David Collopy	ARTISTIC DIRECTOR Dieter Kaegi	PRODUCTION MANAGER Marie Breen
ADMINISTRATOR Kay Keilthy	ASSISTANT TO ARTISTIC DIRECTOR Angela McCrone	TECHNICAL MANAGER David Murphy
MARKETING CONSULTANT Dorothy Whelan	CHORUS MASTER Cathal Garvey	COMPANY MANAGER Donal Shiels
MARKETING & COMMUNICATIONS EXECUTIVE Lisa Irvine	MUSIC LIAISON Mairéad Hurley	PRODUCTION ASSISTANT Rebecca Dobson
PR CONSULTANT Kate Bowe PR	CHORUS REPETITEUR Dearbhla Brosnan	PRODUCTION ELECTRICIANS Eamon Fox (Chief Electrician)
BOX OFFICE MANAGER Carolyn Wilkinson	COSTUME SUPERVISOR Sarah Bowern	Ajnes Henry Andy Firman Paul O'Neill
MEMBERS CO-ORDINATOR Catherine Allen	DEPUTY SUPERVISOR Sinéad Cuthbert	STAGE CREW Declan Costelloe (Chief Technician)
ARCHIVIST Paddy Brennan	CUTTER Martin Roberts	Fintan Boland Tony Burford
PUBLICATIONS EDITOR John Allen	WARDROBE ASSISTANTS Greg Dunne Martin Roberts	R Evans Gerry Gibney Andy Keogh
CO-OPERA DIRECTOR Michael Hunt	DRESSERS Leanne Dunn Greg Dunne Therese McKeone	Davy McCrystal Nicky O'Brien Liam O'Neill
	MAKE-UP SUPERVISOR Val Sherlock	Mick Russell Steve Shaw Steve Wilson
	MAKE-UP ASSISTANTS Lorraine Brennan Janet Kelly	PROPS BUYER Nicola Hughes
	WIGS SUPERVISOR Anne Dunne	

PERFORMANCE SPONSORS

THE IRISH TIMES

PRICEWATERHOUSECOOPERS 



Opera Ireland is deeply indebted  
to its sponsors who, by their  
continued support and  
encouragement, ensure the  
development of opera in Ireland

SATURDAY OCTOBER 28, 2000

# Angel Gabriel

Gabriel Byrne is back on TV with a hit US sitcom, *Madigan Men*

Tom Humphries on leaving Ireland for the Home of the Brave

Rosita Boland thumbs her nose at running round Ireland

RTÉ's Ryan Tubridy on why he hates being a 'young person'

THE IRISH TIMES

# MAGAZINE



Plus: Nuala O'Faolain, Mairéad Gaffney, Food, Wine, Gardening, Travel

THE IRISH TIMES

# MAGAZINE

7-DAY GUIDE TO TV



CLOSE UP  
ISABELLA ROSELLINI ON LIFE AFTER CHANNEL 4'S *LENORE*,  
HER LIFE IN IRELAND, HER PASSION FOR ALGERIA.

AND HER TRIUMPHANT RETURN TO THE SCREEN

BY LARA MARLOWE

THE IRISH TIMES

# MAGAZINE



The remarkable story  
of Caroline Casey

Douglas Kennedy in praise of Tom Wolfe

Frank McDonald on a couple of royal chancers

Ros na Rún's character assassins

Mark Fitzgerald's housing solution

SATURDAY NOVEMBER 4, 2000

THE IRISH TIMES

# MAGAZINE

a cocktail — or two



Grey matter

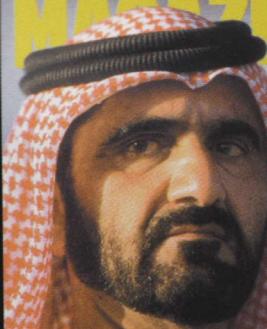
The top public  
servants who really run  
the country

Tony Fair

Michael McErlane,  
king of the Irish  
mockumentary

7 DAYS OF TV AND RADIO

# MAGAZINE



Fishing for a king  
in Castletownbere  
Big Tom on life  
with Anna  
Fashion goes  
vintage

Tom Hyland's  
new project

The Maktoums, their money and the Dubai experiment

7-DAY TELEVISION AND RADIO LISTINGS IN OUR NEW EXPANDED SECTION

# MAGAZINE



NEWSMAKERS 2000  
Unsung Hero

Brian O'Mahony, crusader for Irish haemophiliacs, heads the Irish Times  
Magazine's People of the Year, introduced by Fionn Ó Tuama

7-DAY TELEVISION AND RADIO LISTINGS IN OUR NEW EXPANDED SECTION

Inspiring stories.  
Success stories.  
Entertaining stories.  
Funny stories.  
Real life stories.  
We've got them covered.

Every Saturday with  
**THE IRISH TIMES**

If your bank has its  
own way of doing things...



...we'd like to show you another approach.

At Anglo Irish Bank we pride ourselves on giving customers personal attention and flexible options they won't get anywhere else. They also enjoy the strength and stability of one of the few major Irish banks.

For Treasury Services, Commercial

Lending, Leasing, Trust Services and Investments, contact Anglo Irish Bank. Call (01) 6162000, and experience the difference of dealing with a bank that can point you in the right direction.

**Experience the difference.**

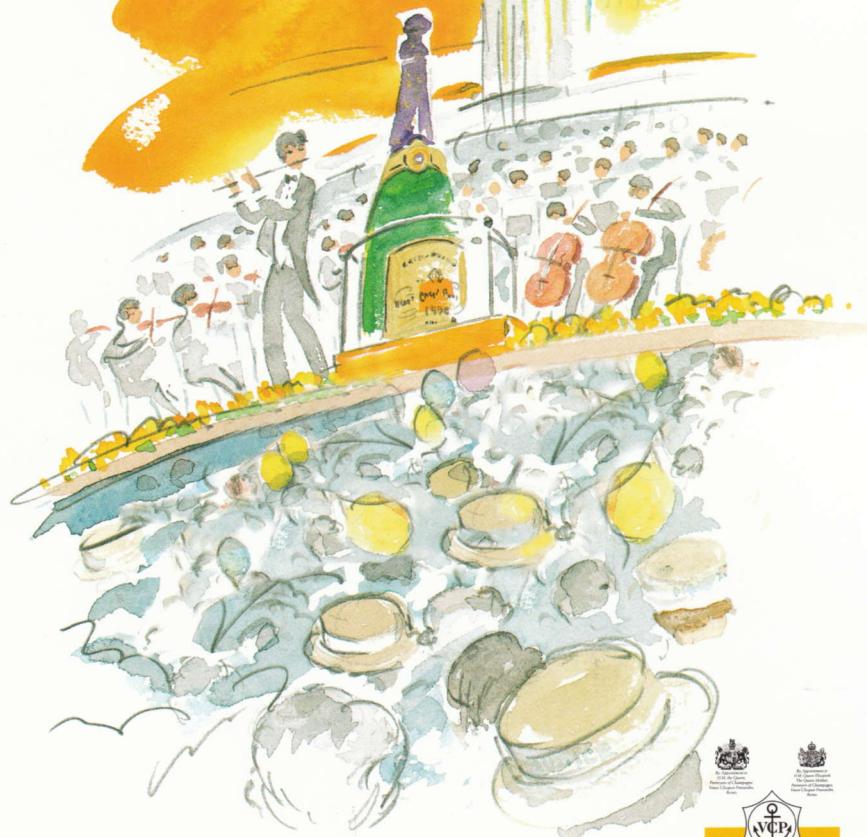


PRICEWATERHOUSECOOPERS



A Perfect Composition.

Vintage Moment  
Vintage Clicquot



Veuve Clicquot

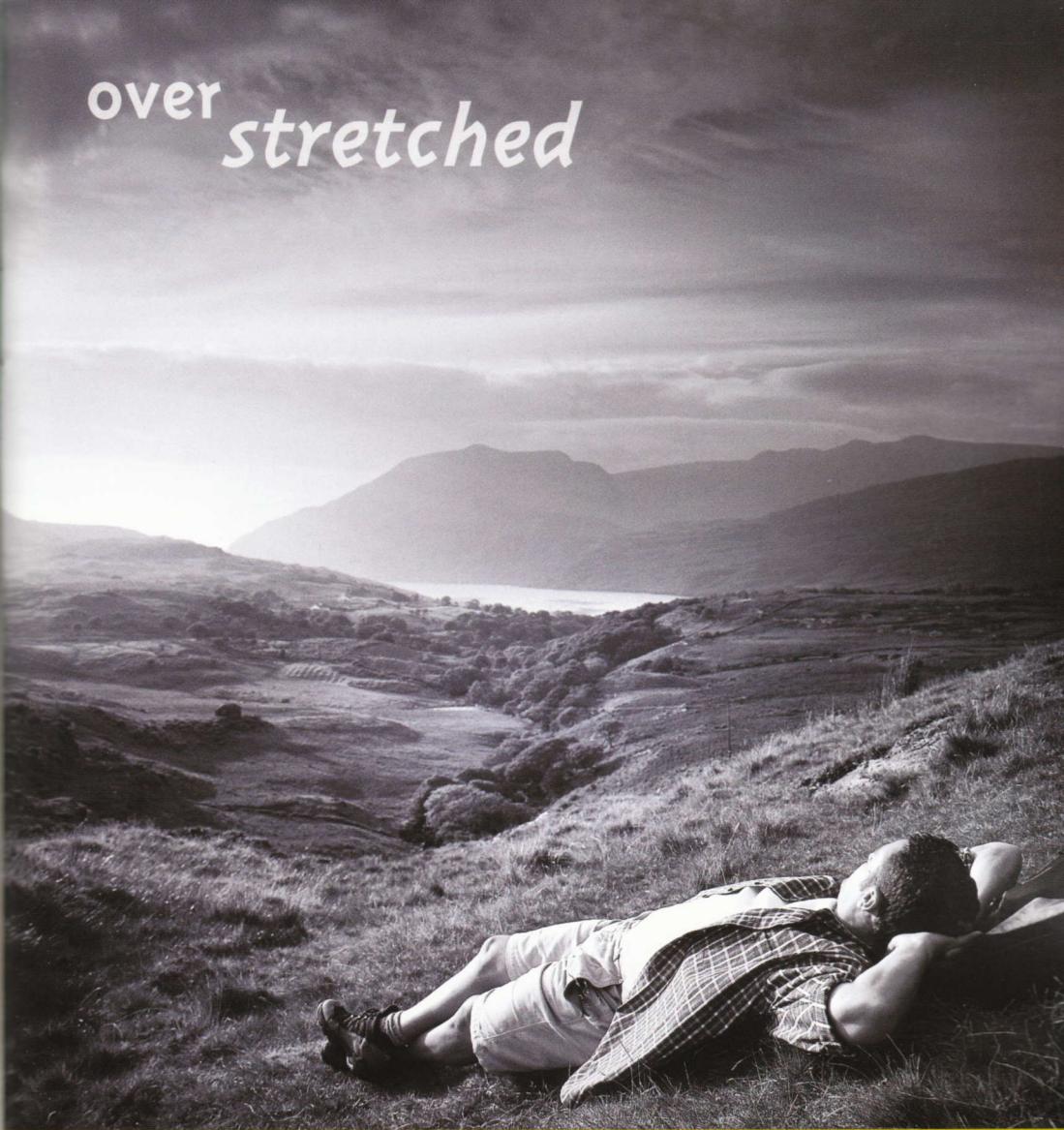
CHAMPAGNE OF THE SEASON

# The Professional Printing Operation



Euroscreen Group  
Unit E1 Ballymount Ind Est Dublin 12  
Tel 4196700 Fax 4509929 ISDN 4196770

over  
*stretched*

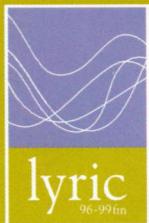


**Enjoy Opera Ireland's Spring Season in the company of Lyric fm**

'The Silver Tassie' is 'live' on Lyric on Wednesday, 4 April at 8pm

'The Flying Dutchman' is featured on Lyric on Saturday, 28 April at 8pm

*Introduced by Ray Lynott*



96-99fm

*a change of mood*

# Winter 2001



## Don Carlo

Verdi

November 17th - 25th

## Julius Caesar

Handel

November 18th - 24th



Tickets £10 - £50



### Opera Ireland Box Office

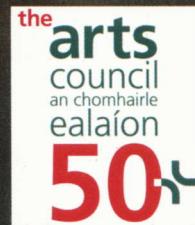
(01) 453 5519   Mon-Fri: 9.45am - 5pm  
No booking fee applies

THE IRISH TIMES

### Gaiety Theatre Box Office\*

(01) 677 1717   Mon-Sat: 10am - 7pm

\*Booking fees will apply  
(from £2.25 - £4.20 for all  
telephone transactions)





presents the Irish  
premiere of

MARK-ANTHONY TURNAGE

# THE SILVER TASSIE

Sung in English

Libretto by Amanda Holden, after the play by Sean  
O'Casey

*Conductor*

David Jones

*Director*

Patrick Mason

*Designer*

Joe Vanek

*Lighting Designer*

Paul Keogan

*Choreographer*

Liz Roche

Opera Ireland Chorus

(*Chorus Master* Cathal Garvey)

The Boy Choristers of St Patrick's Cathedral Choir

(*Director* John Dexter)

RTÉ Concert Orchestra (*Leader* Michael Healy)

by kind permission of the RTÉ Authority

**GAIETY  
THEATRE  
DUBLIN**

March 31, April 2, 4, 6 & 8, 2001, at 7.30 pm

There will be one interval of 20 minutes after Act 2

Artistic Director: Dieter Kaegi

Executive Director: David Collopy

MARK-ANTHONY TURNAGE

# THE SILVER TASSIE

---

Harry Heegan	Sam McElroy
Sylvester, <i>his father</i>	Andreas Jäggi
Mrs Heegan	Deirdre Cooling-Nolan
Susie, <i>the girl downstairs</i>	Emer McGilloway
Mrs Foran	Franzita Whelan
Teddy, <i>her husband</i>	Jeremy Huw Williams
Barney, <i>Harry's best friend</i>	Nyle Wolfe
Jessie, <i>Harry's girlfriend</i>	Geraldine Cassidy
Dr Maxwell	Declan Kelly
The Croucher	Gerard O'Connor
Staff Officer	Declan Kelly
Corporal	Owen Gilhooly
Dancers	Ella Clarke
	Justine Doswell
	Julie Lockett
	Becky Reilly
	Mariam Ribon
	Rebecca Walters
	Michael Cooney
	Kevin Murphy
	Grant McLay
	Thomas Power
	Thomas Ramsey
	Colm Seery

The Silver Tassie was first performed by English National Opera at the London Coliseum on 16 February, 2000. The first Irish production was at the Gaiety Theatre, Dublin on 31 March, 2001.

---

Répétiteur  
Stage Manager  
ASM  
Student

David Cowan  
Shelley Bourke  
Casey Norton  
Sonya Scanlon

## THE PLOT AT A GLANCE

The action takes place in the years during and immediately after World War I.

### Act 1

Harry Heegan, home on leave from the trenches, has helped his local football team to win a cup, the 'silver tassie'. He and his parents, his girlfriend Jessie and his best friend Barney, celebrate by drinking a toast from the tassie, in which they are joined by some neighbours: strait-laced Susie, Mrs Foran and her short-fused husband Teddy. Then it's time for Harry, Barney and Teddy to return to the war.

### Act 2

At the front, the soldiers sing popular songs and reminisce about life back home, but they are reminded of the death and horrors surrounding them by the words of the Croucher, the mysterious watcher who quotes Scripture ironically over them. They start a game of football but are interrupted by a sudden enemy attack.

### Act 3

Harry is in hospital back in Dublin, paralysed and confined to a wheelchair. Erstwhile neighbour Susie, now a nurse, has helped him come to terms with his injury. Harry's parents and Barney visit him. But Jessie stays away.

### Act 4

During a victory dance, Harry is consoled by Teddy, now blinded and totally dependent on his wife. Barney, who saved Harry's life in battle, is having an affair with Jessie. The two men fight. Harry flings the tassie to the ground and leaves with Teddy. The silver tassie, once the sign of youth and strength and victory, lies buckled and bent on the floor.



*Mark-Anthony Turnage*

# Mark-Anthony Turnage discusses THE SILVER TASSIE with Jennifer Batchelor

## What drew you to Sean O'Casey's play?

The language, I think. I was very fond of Beckett, Joyce and Irish writing in general, so I was intrigued by O'Casey. I was on the look-out for subjects for an opera, and thought some O'Casey might be suitable. I'd heard of *The Plough and the Stars*, *Juno and the Paycock* and *The Shadow of a Gunman*, but I'd never read them nor seen any O'Casey until an Abbey Theatre production of *Juno and the Paycock*, which I loved. I found a student edition of his plays which contained *The Silver Tassie*, opened it on the page of the second act with all the chanting, and was struck by the incredible expressionistic writing. When I did *Greek*, what I loved about Berkoff's play was its very contrasting moods, from high-flown lyricism to mundane speech. *The Silver Tassie* had that too, and I thought it might make an opera.

## How did you set about adapting a four-act play into an opera?

Right from when I first read the play, I thought of it as quite symphonic. It's not sonata form, but there is a first movement that's a sort of exposition of all the ideas. The first act has a lot of contrast. Everything moves around like short scenes in a film - Mrs Foran comes in with a frying pan, then you get Teddy smashing things up, and so on - whereas the second act is much broader. The second act, for me, was the slow movement. The third is the shortest act. It's in hospital and I felt that was a sort of scherzo, although it is more than that because there is a

slower ending to it. The last act is all dance movements, like a finale. I've never worked in the traditional symphonic form, but it helps to use a basic model to pin everything against.

## Did you think of doing the text yourself, or the adaptation?

No, I didn't feel confident enough with words to do that. I felt it needed somebody to have an overview, and to give me something to react against. I adapted the first half of *Greek*, which I found very hard. Writing my own words would have been harder still.

## This is your first collaboration with Amanda Holden. How did that come about?

I met her in the mid-1990s, and suggested the play to her. She did a treatment quite soon afterward. It needed her to persuade me that it was worth a try. I didn't actually start working on it until 1997 because first I had to write *The Country of the Blind* and *Twice Through the Heart*. I saw a production of *The Silver Tassie* at the Almeida three or four times. I also had a copy of a radio version of the play.

## One of the striking things about the O'Casey is how musical elements are structured into the play.

They're a problem! They work wonderfully in the play, but they aren't necessarily helpful in an opera, because he uses musical moments as a complete contrast to the dialogue. We had a problem in the last act with "Swing low, sweet chariot": Harry is in a wheelchair

and suddenly breaks into song. In opera you're in song all the time anyway, so you have to find a different solution. I think the second act, which takes place in the trenches in the First World War, should be overwhelming. In that act, O'Casey has rhythmic chanting, set out almost like a poem, which is very attractive to a composer. When I actually saw the play, I found that with actors chanting it was quite weak – not that the language was weak, but the solution was tame. You need a chorus, an overwhelming presence, on stage.

**The second act is so different from the first. You might think that kind of difference would come in the last act.**  
It is quite striking that it isn't the last act, but in the middle. Some people have problems with the play and the way you're in a domestic first act and then suddenly into an expressionistic, non-realistic, second act. What is great about

music is that it can make the transition, and point up contrasts or similarities. I hope the music can unify the work perhaps more than the play.

#### **Are there musical themes that thread through the work?**

Yes, they're usually disguised, but they are there. There are harmonies and melodies, and interludes which act as transitions. For example, at the end of the first act, one of the elements is Harry as a football hero. There are football quotes and material which then come back in the football scene at the end of the second act, although Harry isn't present. You could stick Harry and Teddy in there, but they shouldn't be obvious: that's one of those things that can be different in each production. But the fact is that the link is football. The football game is made more of in the opera than in the play, and the football music provides a link and a transition.



**As well as themes running through the piece, does each act have a specific mood?**

Yes. I tried to make the second act just string accompaniment and the third act wind, as a contrast and to give myself a real, austere test - I think as a composer you have to throw yourself challenges. In the end, though, I felt I couldn't have the football and the culmination to the guns that close the act without the full orchestra. It would have been weak. I did keep the brass, wind and percussion out of a lot of the second act: it is predominantly strings until the end.

**There is something so dark and brutal about a scene in the trenches. You might have had wind for the second act and strings for the third, but you play against that expectation.**

Exactly. You might think the Croucher should be a counter-tenor because the sound is eerie, but that would be the most

obvious choice. And if you're going for the real, traditional thing then Harry should be a tenor. I'm not against tenors, it's just that I prefer baritones to tenors and mezzos to sopranos. I think lower voices are more lyrical. Also it's to get words across. If I were to write any other operas, I'd be surprised if I ever had the main role as a tenor.

**Do you see certain characters as embodying certain voice types?**

Yes. Amanda, I think quite rightly, combined O'Casey's Sylvester and Simon, another character he used to play up against - in opera you have to reduce the number of characters or it's confusing. I made a big mistake in the first draft, which I discovered when we tried it out in the workshop at the ENO Studio - at times Sylvester was too serious and angst-ridden when he should have been a very jaunty tenor role. I rewrote that to give the character, not exactly variants of





vaudeville or music hall, but a kind of 'oompah' accompaniment. Even when he's responding with one line, he has a character that is pretty consistent and the same sort of vocal tics. It's not that you should be obvious, but you've got to carry something through.

### What about Susie? Am I right that you spent some time working out what register she would be?

I originally conceived Susie to be a soprano. Then I worked with Sarah Connolly on *Twice Through the Heart* for performances in Holland, and with the London Sinfonietta. I asked her if she was free because she's an ENO company principal. Although involved in *Alcina*, she was available. Because I never go that high, the tessitura pretty much suits a mezzo. I showed her the part and she said there were only one or two notes that were out of her range - she's quite a high mezzo. In fact, she said it was no higher than *Alcina*. Then I wasn't just writing for soprano, or mezzo, I was writing for a specific singer. That was a happy thing, really. Also, when I knew that he was available, I kept Gerald Finley in mind for the baritone. I listened to recordings of his Sid in *Albert Herring* and Vaughan

Williams's *Pilgrim's Progress*, for instance, so I had a lot of his voice around, and I knew the voices of the other cast members. That's very important, rather than just being baritone, soprano, tenor, especially when you are writing for a company. Harry's part grows, and he gets more and more to sing. Susie's gets less. It's strange that their parts almost overlap in a cross. Mrs Foran's goes down to almost nothing - not in stage presence, but in terms of what she has to sing. Harry comes on and sings in the last third of the first act, doesn't sing again till the third act, then sings tons of music in the fourth. Though Gerry Finley had seen the libretto, I think he was initially quite worried that he didn't have much to do. Then, of course, he was pleased with the fourth act because he's got a really big sing.

**The shape of Harry's role also seems to have a dramatic logic in that when he's young and strong, a football star, he expresses himself very physically, but when he's reduced to life in a wheelchair, words play a greater part.**

That's right, though it's only in the first act that he can walk. The whole of the

second half of the opera, he's in a wheelchair. That's quite tough for the performer.

**Did the fact that it was for a company, for particular singers and for the ENO Chorus, make writing the piece different from your earlier operatic writing?**

Yes it did, it made it more personal. And because we had workshops, that made it even more personal. It meant I could change things. Though not all the principals were available for the workshops, that didn't matter because I still had their voices in mind. I changed the orchestration a lot to suit them more, too.

**Was the workshop process a valuable part of the opera's development?**

It threw things up, and I think it's made it a better piece. If, when you hear an early version, something is quite striking, or more striking than you first thought, you can make use of that. You can extend it, develop it or use it later, which is wonderful. It meant that, when I came to write the fourth act, I could be quite confident that things I heard in the first act would make sense to me, and hopefully to an audience.

**Are you also making these individual characters appear part of some bigger enterprise, the war?**

Absolutely. There is a bit at the end of the second act where a parcel is delivered, and it's a football - this was quite common on the front in the First World War. I used the tune of the football song that Harry and Barney sing in Act One. You should hear that because it's quite a distinctive tune, though composers can never really guarantee what is going to stick with people and what isn't.

Sometimes it's subconscious: nobody can get all the transformations and the little motivic things unless they've studied it. I've tried to work in my last pieces in a way that is much more unified motivically and I've tried to make the material go as far as possible. I think this opera does that more than anything else I've done, bar maybe the two-trumpet piece, *Dispelling the Fears*, which is very tightly organised.



**Is that because of the way you're developing as a composer or is it something about this specific subject, where you felt it had to be that tightly constructed?**

I think it is the way I'm developing as a composer. You could have done this in a much more free-ranging way. It's not that everything is derived from four notes: a composer might want that, but it's almost impossible to do. A lot of the material is developed through the opera. I wrote it chronologically - Act 1, 2, 3, 4 - which is very unusual for me, because it's such a strong narrative, and had quite a straightforward shape, so I didn't really have to tamper with it. I usually do 1 and

4 first, because they're like bookends. I did that with *Blood on the Floor*: the first and last movements were there and then the middle things sorted themselves out. More usually I would do 1, 4, 2, 3 or even 1, 4, 3, 2. When I did *Greek*, for instance, the Sphinx was much earlier in the play, if I remember rightly, and we had to move it later because it didn't work musically.

**In Act Four there's a lot of period music of different dance genres. Was that fun to incorporate?**

Yes. They're not direct quotations. It may sound pretentious, but they're like deconstructed versions of a jig, a waltz, and so on. There is a tango, which was





originally more obvious, but I've disguised it. It is taken from a beautiful song called "Spain" which is referred to by O'Casey in the first edition of the play, but was later left out. O'Casey has a couple of verses that look as if they could be grafted onto "Spain". They fit very nicely, but I don't know if any production ever did that. I decided to allude to it, rather than quote directly. The fundamental thing I was concerned about was the Irishness of the play. Every line is within that Irish tradition. O'Casey originally submitted it to the Abbey Theatre and was deeply hurt by its rejection by Yeats and Lady Gregory. Amanda and I were invited by Shivaun O'Casey (the playwright's daughter) to Derry to do a talk about the opera in progress. It was during one of the ceasefires and I was very aware of Irish politics. I think, living now, to ignore the Irishness of it is almost obscene. As with any opera, you could stretch it a bit and do a production that wasn't specifically set in Ireland, but it would be like doing *Greek* outside the East End of London - you could do it, but it is at its strongest when it is set there. And it gives such colour to

it. I feel sorry for traditional Irish musicians because they're lumbered with the horrible commercialisation of Irish music. My two biggest fears were to be bad Britten *War Requiem* in the second act and bad *Riverdance* in the fourth. The band in the football club play a lot of jazz, but I would have thought they would have also played a few jigs. So there's a tango, an Irish jig, a slow air which is almost an Irish tune, filtered through and under what I'm doing. I wanted to be subtle about it in the same way as when I work with jazz musicians - more integrated, not suddenly stuck on the top. I didn't want suddenly to have something so obviously Irish and indeed tonal, because the score is chromatic, and at times atonal. It's more vague inflections. You'll get a feeling that it's a jig: they're not specifically Irish but they are often in 6/8 or 9/8, so they have that lifting feel. I had to prepare the Robert Burns folk-song ("The Silver Tassie") in the first act very carefully, because to go from quite harsh dissonant harmony to something in B flat major was quite hard to do. I hung on to it because it is a very beautiful tune.

## **Have you put into the orchestra instruments, as well as tunes, that would suggest Irishness?**

There are fiddles in the off-stage band, three violins, but that's all. You get an off-stage band in *Rigoletto*, *Wozzeck*, *Lulu* and *Peter Grimes*, and what happens on-stage is in contrast to that. There are lots of different levels, which is lovely to play with. I found writing for orchestra very hard and to start with I had a lot of difficulty with balance. Oliver Knussen had to remind me that I had never written for voices and large orchestra before. Up to now, when I've written for voices it has been for less than twenty players. It was quite a shock to hear a large orchestra against one or two voices. A lot of the workshop process was thinning out the orchestra, or making it less cluttered - not thinning out the textures so much as what the singer was doing against the orchestra. The second act is the most rewritten - ironically everybody said that would be the act I'd find the easiest. Strings are much easier to balance than wind or brass, so you shouldn't have any problem with the chorus against strings, but I did, because there were lines that conflicted with what they were singing. It was confusing to listen to, whereas in an orchestral abstract piece it's quite easy to do these layers. It's got to be much more direct in a theatre piece.

## **There are some layers within the chorus itself, are there not?**

Yes, it was a bit clean when I first did it. In fact, the chorus performed it too well in the workshop. It sounded too robust and I wanted to blur it a bit, so I made it into two choruses, and a lot of solos coming out of that. I felt that with the soldiers in this horrible situation in the mud, the solo voice coming out of a chorus is quite effective because it's a lone person amongst a mass of soldiers.

So there are a lot of little soloistic things which choruses like: they don't want to sing *en masse* all the time.

## **Would it be simplistic to say that, in the workshop, you discovered that what you had been doing within the orchestra was masking the singers, so you transposed those layers into the chorus itself, so that it would come across more strongly?**

I hope so. I discovered in the workshop process that a lot of the detail was getting lost. I made it too complicated. I think you can be complicated if you are going to hear it, but a lot of complex *divisi* string writing in the first act would just get lost in the pit. With a solo voice you can have the colour of that person's idiosyncrasies, whereas with the chorus it's always a chorus. I really wanted all the writing for the male chorus to be in unison in the same way as Shostakovich's Thirteenth Symphony (*Babi Yar*), but I found I couldn't do it. But I think the chorus are happy with my final version: it lies better.

## **Was the decision to have the stretcher-bearers as a boys' chorus one that you made early on?**

Yes. The stretcher-bearers' tune comes from the play. It was quite a poignant, silly, little tune, and I felt it contrasted well with the rest. The boys' chorus was important because in the First World War there were boys, some as young as fourteen or fifteen, who lied about their age to go to the trenches. I was fascinated that boys' voices broke later than now, so the stretcher-bearers could have been seventeen and still have had unbroken voices. I hope it will be poignant and shocking that from the stretcher-bearers in military uniform you suddenly hear boys' voices.

### **Is the orchestration the final part of the process?**

Yes, and it is very enjoyable. The most enjoyable part of all came after the workshop, when I had to solve all the problems it had raised. It's not that you particularly enjoy coming to the end of it,

but the end, the solution, was in sight.

(Jennifer Batchelor is Production Dramaturg at English National Opera. This interview was originally published in the ENO programme for the first production of Turnage's *The Silver Tassie* in February 2000)



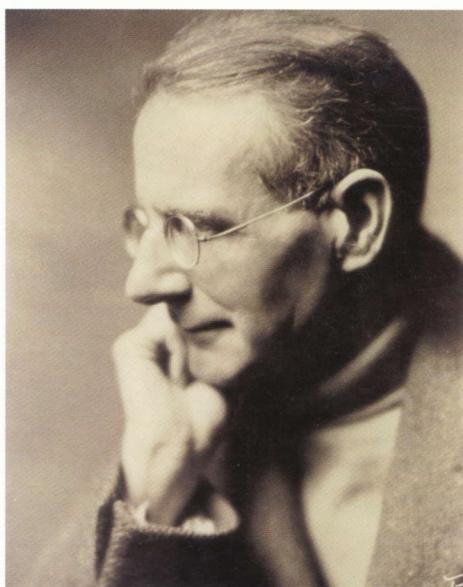
# SEAN O'CASEY and THE SILVER TASSIE

Stephen Fay

*The Silver Tassie* was Sean O'Casey's own tragedy. It was written when he was forty-eight years old, not long after he had established a reputation in Dublin for his rich language, his sympathetic characterisation of the inhabitants of the Dublin slums, and his mistrust of professional patriots. His early plays had been performed at the Abbey Theatre, where Ireland's cultural nationalism was first nurtured at the turn of the century. But *The Plough and the Stars* (1926), the third of these plays, had caused a riot at the Abbey, sparked off by nationalists who claimed it was an insult to the heroes of the 1916 Easter Rising. The poet W B Yeats, one of the Abbey's founders, took the stage and bellowed at the audience: 'You have disgraced yourselves again. Is this to be an ever-recurring celebration of Irish genius?' He had said much the same thing nineteen years earlier, when a different generation of narrow-minded nationalists rioted during a performance of J M Synge's *The Playboy of the Western World*.

But only two years later it was Yeats who disgraced himself, by rejecting O'Casey's new play, *The Silver Tassie*. O'Casey had written the play in London, and, after his rejection by Yeats and the Abbey, he never lived in Dublin again. He might or might not have written better plays if he had remained close to his roots, but the fact is that, after the debacle of *The Silver Tassie*, his work deteriorated. Standing in permanent opposition to intolerant Irish clericalism and to narrow nationalism, he became querulous and unforgiving.

The story of Sean O'Casey's life is a textbook case of the making of an outsider. He was born in 1880, the thirteenth and last child in a poor Protestant family. His name was John Casey, and, like one-third of the people of Dublin, he grew up amid the stench, overcrowding and decay of a Dublin tenement. His father died when he was six, and eight of his brothers and sisters did not survive childhood; Dublin's infant-mortality rate was worse than Calcutta's. But his father had kept a few books, and although O'Casey was severely handicapped by dreadful eyesight, he learned to love language. He played scenes from Shakespeare; he heard the great language of the Bible at the Church of Ireland. When poverty drove him to theft, what he grabbed off a stall was a volume of Milton.



O'Casey left school at fourteen, qualified only as a labourer. But he had a good mind, and, like his fellow Dubliner Dean Swift, a savage indignation that gnawed his heart. He was consciously Irish, changing his name to Sean O'Cathasaigh, and learning Irish well enough to teach at the Gaelic League. But the socialism that he had assimilated in the slums was stronger than his nationalism. He was a union man, and he worked for James Larkin, one of the great socialist orators of the time. When Larkin's union established an Irish Citizen Army in 1913 to protect strikers from the police, O'Casey became its secretary - and was later its historian. Demarcation disputes between the Citizen Army and the more politically conscious Irish Volunteers soured O'Casey's opinion of the politics of nationalism. He resigned from the Gaelic League and the Irish Republican Brotherhood. He took no active role in the Rising of 1916.

O'Casey began to write in 1918; and he submitted three plays to the Abbey Theatre before it accepted *The Shadow of a Gunman* in 1923. He did not give up his job mixing cement on a road gang until after the two-week run of *Juno and the Paycock* in 1924. He was then forty-four, and he had written the two most popular plays ever seen at the Abbey. People were beginning to notice the slight figure, with his cloth cap cocked over his left eye. Joseph Holloway, whose diary chronicles the Dublin theatre in the first three decades of the twentieth century, reported early in 1925 that 'O'Casey is a very lonely man, ever thinking and brooding over new material for his plays.'

*The Plough and the Stars* - which was labour's Irish flag, rather than the tricolour - opened at the Abbey in

February 1926. The language was rooted in the tenements; nationalist soldiers carried the flag into a pub; and one of the characters was a prostitute. Rioting began in the audience on the fourth night, inspired mainly by women who accused O'Casey of heresy. As with the *Playboy* riots in 1907, order was full restored only after the police had arrived, and Yeats had told the rioters: 'The fame of O'Casey is born here tonight. This is his apotheosis.' It was no such thing. A month later, O'Casey left Ireland for the first time in his life. He had been invited to London to collect the Hawthornden Prize for the best work by a new author in 1925. The prize was worth £100, more money than he had ever had. He was lionised by George Bernard Shaw, and taken up by society hostesses. Indeed, he liked the life so well that he moved into a house in St John's Wood to write his next play.

In London O'Casey had overheard a Scottish ballad which began:

*O bring to me a pint of wine  
and fill it in a silver tassie,  
that I may drink before I go,  
a service to my bonnie lassie.*

It lingered in his mind and he turned the silver tassie - or cup into the title of his new play. In his autobiography - in which he refers to himself mainly in the third person - he wrote: 'He would set down without malice or portly platitude the shattered enterprise of life to be endured by many of those who, not understanding the bloody melody of war, went forth, to fight, to die...He would show a wide expanse of war in the midst of timorous hope and overweening fear...And he would do it in a new way.'

The new way was to distance the action from the Dublin tenements. Although O'Casey does not say where the domestic scene in Act One is set, the speech

patterns belong to Dublin. ('When the two of yous stand quiverin' together on the dhread day of judgement . . .') The characters are also familiar from earlier O'Casey plays - the wastrels, the cunning wife, the repressed girl, the mother with a heart of gold. But in the expressionistic second act the chanting soldiers speak Cockney ('I sees the missus paryding along Watham Green'). Amanda Holden's libretto is commendably loyal to the original text.

O'Casey wanted the soldiers in the war zone in Act Two to intone the text antiphonally, like Gregorian plainsong, and this gives the play an unusual operatic quality, although that was not what the critics noticed when *The Silver Tassie* finally opened, not in Dublin, but at the Apollo Theatre on London in October 1928, with Charles Laughton in the lead. The painter Augustus John had been sufficiently impressed by it to design the

war zone. Charles Morgan, the dramatic critic of *The Times*, said that this was an experiment 'of absorbing interest, not less interesting because he has not perfected it. Of even greater value is his attempt to break free from the bands of naturalism by the bold use of verse', and David Krause, O'Casey's biographer, asserts that 'It remains one of the outstanding achievements of modern drama'.

But W B Yeats did not think so. Having read *The Silver Tassie*, his main concern was how to phrase his rejection. Perhaps O'Casey could be persuaded to withdraw his play 'for revision', before offering it to a London manager. But O'Casey was not a man for compromise. He wrote: 'The rejection of the play was a blow on the heart.' What offended him most was Yeats's explanation for it. The great poet had not been concerned about the controversial expressionism, but by O'Casey's heartfelt pacifism. 'You are not interested in the Great War', he wrote. 'You never stood on its battlefields, never walked in its hospitals, and so you write out of your opinions. You illustrate those opinions by a series of almost unrelated scenes, as you might in a leading article.'

O'Casey was outraged at this criticism from, as he said, a man who had never spoken to a Tommy in his life. O'Casey justified himself with a recital of his own family's wars: an uncle had been wounded at Balaclava; one brother had spent the Boer War with the Dublin Fusiliers, and another had served in the Great War. But O'Casey's experience was irrelevant to Yeats, who had written plays himself, and thought he knew how they should be done. 'Dramatic action is a fire that must burn up everything but itself; there should be no room in a play for anything that does not belong to it; the whole history of the world must be reduced to

## APOLLO THEATRE

Shaftesbury Avenue, W.I.

Proprietors: G. & J. COHEN  
Chairman: L. L. COHEN  
Manager: L. L. COHEN  
Licenced by the Lord Chamberlain on 21st October 1927  
Licenced by the Audit Theatre Company, Ltd., for Home Licence

EVENINGS at 8.15  
MATINEES: THURSDAY and SATURDAY at 2.30

By arrangement with ROBERT LORRAINE  
CHARLES B.  
COCHRAN'S PRODUCTION

## "THE SILVER TASSIE"

A Tragi-Comedy  
by  
SEAN O'CASEY

Characters in the order of their appearances:

Sylvester Heegan	...	...	...	...	...	...	BARRY FITZGERALD
Sister Marion	...	...	...	...	...	...	CHARLES MORGAN
Mrs. Heegan	...	...	...	...	...	...	EITHNE MAGIE
Susie Monican	...	...	...	...	...	...	BEATRIX LIEHMANN
Mrs. Foran	...	...	...	...	...	...	UNA ST. CLAIR
Tommy Foran	...	...	...	...	...	...	IAN HUNTER
Harry Heegan	...	...	...	...	...	...	CHARLES LAUGHTON
Jessie Tate	...	...	...	...	...	...	HILLY BARNES
Barney Bagnal	...	...	...	...	...	...	Barney Bagnal (part)
The Croucher	...	...	...	...	...	...	S. J. WARMINGTON
1st Soldier	...	...	...	...	...	...	LEONARD BURKE
2nd Soldier	...	...	...	...	...	...	CHARLES LAUGHTON
3rd Soldier	...	...	...	...	...	...	IAN HUNTER
4th Soldier	...	...	...	...	...	...	BARRY FITZGERALD
5th Soldier	...	...	...	...	...	...	JACK MAYNE
6th Soldier	...	...	...	...	...	...	G. ADRIAN BYRNE
The Sergeant	...	...	...	...	...	...	J. V. ST. CLAIR
The Visitor	...	...	...	...	...	...	SINCLAIR GOTTSCHE
The Staff Wallah	...	...	...	...	...	...	IVO DAWSON
The Dragoon	...	...	...	...	...	...	ALBAN BRUCELOCK
1st Stretcher Bearer	...	...	...	...	...	...	EDWIN WILLIAMS
2nd Stretcher Bearer	...	...	...	...	...	...	NORMAN STUART
3rd Stretcher Bearer	...	...	...	...	...	...	OSWALD LINGARD
4th Stretcher Bearer	...	...	...	...	...	...	CHARLES LINDGARD
1st Casualty	...	...	...	...	...	...	BARRY BARNES
2nd Casualty	...	...	...	...	...	...	CLIVE MORTON
Sister Forby Maxwell	...	...	...	...	...	...	MARGARET MAXWELL
The Sister of the Ward	...	...	...	...	...	...	HASTINGS LYNN

Staged under the direction of RAYMOND MASSEY

Oct. 21

wallpaper in front of which the characters must pose and speak', he said.

O'Casey, who thought Yeats was a hopeless pedant, replied: 'Your statements ... are, to me, glib, glib ghosts.' But Yeats was no less stubborn than O'Casey. Even after Lady Gregory admitted that the Abbey should have put on *The Silver Tassie*, Yeats was still arguing that English and Irish attitudes to the drama differed.

O'Casey was disconsolate, and the affair imposed itself on the rest of his life. It hardened his heart against Dublin, and against his former friends and allies. He became a rigid Communist capable of writing lines like 'the massed majesty of the clenched fist', and a play entitled *The Sky Turns Red*. Ironically, some of his later work was the sort of propaganda to which Yeats's hollow criticism of *The Silver Tassie* could more accurately be directed.

The Abbey eventually gave *The Silver Tassie* a short run in 1935, but the damage had been done. O'Casey was by then at war with Ireland, and the skirmishes carried on until shortly before his death in September 1964. Perhaps he was beginning to feel lonely on the outside, at last, for in that year he allowed the Abbey to perform *Juno and the Paycock* and *The Plough and the Stars* in Paris and London. Those performances raised the first-act curtain on the great O'Casey revival. It is still gathering pace.

Stephen Fay's grandmother was present at the Abbey riot in 1926. Although she did not like O'Casey - he had refused her invitation to supper on a Sunday - she deplored the refusal to give him a hearing. Stephen Fay writes for the *Independent on Sunday*. This article was originally published in the ENO programme for the first production of Turnage's *The Silver Tassie* in February 2000.





### **GERALDINE CASSIDY** Soprano (Ireland) Jessie

Geraldine Cassidy began her singing studies with Anne-Marie O'Sullivan at the College of Music in Dublin while studying for a BA in Music and History at Trinity College. She sang her first role, the Countess in *Figaro*, for the College under John Beckett. Arts Council and Dublin Corporation scholarships helped her to continue her vocal studies at the London Guildhall, the Munich Hochschule and the Salzburg Mozarteum with teachers such as Rae Woodland, Anna Reynolds and Elisabeth Schwarzkopf. After a year at the opera studio of the Vienna State Opera, she was engaged to sing Konstanze in *Die Entführung*, Rosalinde in *Die Fledermaus* and Violetta in *La traviata* in Ulm. From there she was invited to sing Konstanze at the Berlin Komische Oper and at the Landestheater in Salzburg. During the next four years she added many of the major coloratura roles to her repertory, including Rosina, Adina, Frau Fluth (*Die lustigen Weiber von Windsor*) and Anne Truelove in the famous Cox/Hockney production of *The Rake's Progress*.



### **DEIRDRE COOLING-NOLAN** Contralto (Ireland) Mrs Heegan

One of Ireland's foremost and most versatile contraltos, Deirdre Cooling-Nolan has won many awards and was the first winner of the Golden Voice of Ireland competition. She made her Opera Ireland (then DGOS) debut as La Cieca in *La Gioconda* in 1984 and has since sung in *Il barbiere*, *Der Rosenkavalier*, *Eugene Onegin*, *Madama Butterfly*, *Rigoletto*, *The Gypsy Baron*, *Hoffmann*, *Cavalleria rusticana* and *Boris Godunov*. She has also performed Orlofsky for RTÉ and IORC in Cork; Mamma Lucia in Belfast; and Suzuki and the Monitor (*Suor Angelica*) for Lyric Opera. She is also involved with 20th-century music and has appeared as alto soloist in three premieres: Jerome de Bromhead's *Hy Brazil*; Bergman's *Sweep Cantata*; and John Buckley's *De Profundis*. She has received critical acclaim for her performances in Walton's opera *The Bear* and Maxwell Davis's *The Martyrdom of St Magnus*. Her most recent modern opera appearance was in the premiere of James Wilson's *A Passionate Man*. She also broadcasts frequently on RTÉ radio and television.



### **OWEN GILHOOLY** Baritone (Ireland) Corporal

Owen Gilhooly studied at the Royal College of Music under Graziella Sciutti and Margaret Kingsley with the support of the Peter Pears Scholarship, the Irish Arts Council and the Madeline Finden Memorial Prize. He has since been awarded a further bursary from the Irish Arts Council and has won Second Prize at the Great Elm Vocal Awards 2000. Concert performances in Ireland and the UK include Bach's *St Matthew Passion* at St John's Smith Square in London and the NCH in Dublin, as well as baritone soloist for the Millennium Bach Festival in Dublin and *Messiah* for Our Lady's Choral Society. Operas include *Turandot*, *La traviata*, *Don Giovanni* and, recently, Talpa in *Il tabarro* for Clonter Opera; Frank in *Die Fledermaus* for Co-Opera; *Bal masque* with ENO Studio; and a programme of Poulenc entitled *Burning Mirrors*. Future engagements include Messager's *Fortunio* and Bellini's *I Capuletti e i Montecchi* for Grange Park Opera in the UK.



**ANDREAS JÄGGI** Tenor (Switzerland) **Sylvester Heegan**  
Andreas Jäggi is currently working on his new repertory as a character tenor studying Herod (*Salome*) and Mime (*Rbeingold* and *Siegfried*). Future projects include *Adriana Lecourteur* and Adès' *Powder Her Face* (Nantes). His repertoire also includes Lenny (*Mice and Men*) and Camille (*Merry Widow*) He has sung in two world premiere s: Clostre's *The Triumph of Virtue* in Paris and Kreisler's *Der Aufstand der Schmetterlinge* in Vienna. He has also recorded Schnittke's *Faust Cantatas* for AVRO and sang *Des Engels Anrede* by Huber at the Caen Festival. Trained in Zurich, he performed as artist in residence in Germany and appeared regularly at the Paris National Opera (*The Fiery Angel*, *Hoffmann*, *Mabagonny*, *Wozzeck*) and in the main international opera houses. He has also sung a varied repertoire on the concert platform in many countries, and the German composer Wilfried Maria Danner is writing a song cycle for him.. Mr Jäggi is a regular guest with the English Bach Festival and has been a member of Company Alain Germain since 1976.



**DECLAN KELLY** Tenor (Ireland) **Dr Maxwell/Staff Officer**  
Wexford-born Declan Kelly made his Opera Ireland debut as Beppe in *Pagliacci* in 1998, the year he also made his debut with Opéra du Rhin as Flute in *A Midsummer Night's Dream*. He has since sung Scaramuccio in *Ariadne auf Naxos* and the Shepherd in *Tristan* there. He has also sung with European Chamber Opera, Mid-Wales Opera, D'Oyly Carte and OTC and others as well as at the festivals in Wexford, London's Holland Park, Buxton and Musica nel Chiostro at Batignano. His repertoire includes Mozart's Gomatz (*Zaide*) and Tamino, Kudryash in *Katya Kabanova*, Rossini's Almaviva, Alfred in *Die Fledermaus* and Pylade in Gluck's *Iphigénie en Tauride* as well as roles in operas by Scarlatti, Menotti and Bernstein. In concert, Declan Kelly has appeared as soloist with various orchestras in choral works by Bach, Handel, Haydn, Mozart, Rossini and Orff. Outside of Ireland and the UK he has sung in Portugal, Italy, France, Germany, Greece, Belgium, Holland and the USA. He has recorded Charpentier's *Te Deum* under Chung.

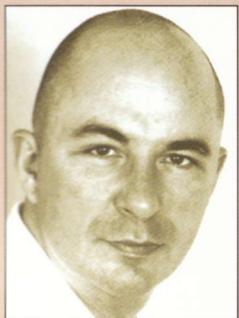


**SAM McELROY** Baritone (Ireland) **Harry Heegan**  
Sam McElroy made his Opera Ireland debut in the Spring 1999 production of *Salome*, sang the title role in Rossini's *Il barbiere di Siviglia* later that year and Sharpless in *Butterfly* last season. Born in Cork, he is a Languages graduate of the University of London. In 1996 he was awarded a scholarship to study at the Centre de Formation Lyrique, Opéra National de Paris where he sang roles in *Katya Kabanova*, *Parsifal* and Offenbach's *Un maris à la porte*. He has sung Dandini in *La Cenerentola* in Ireland, England and France; Blazes in Maxwell Davies' *The Lighthouse*, Nick Shadow in *The Rake's Progress* for OTC; Dr Malatesta in *Don Pasquale* for Scottish Opera-Go-Round; Lescaut in *Manon* at the Opéra de Monte-Carlo and the title role in *Don Giovanni* in Nice and Mauritius. In 1997 he sang Schubert Lieder at the Pacific Music Festival in Japan and he has appeared with the ICO in Handel's *Messiah* in Dusseldorf. In 1999, Sam McElroy represented Ireland at the BBC Cardiff Singer of the World competition.



### EMER McGILLOWAY Mezzo-soprano (Ireland) Susie

Derry-born Emer McGilloway graduated with Honours in Medicine at Queen's University Belfast and worked as a neurologist before commencing vocal studies at London Guildhall, where her roles included Maddalena in Donizetti's *Linda di Chamonix*, Juno in Cavalli's *La Calisto* and Der Trommler in Ullmann's *Der Kaiser von Atlantis*. She continued her studies at the National Opera Studio, supported by Opera North and the Friends of Covent Garden. Other engagements include Olga in *Eugene Onegin* and Lady Essex in *Gloriana* for Opera North; Nymph in *Rusalka*, Hope and Prosperina in Monteverdi's *Orfeo* for ENO; and Pitti-Sing in *The Mikado* for Grange Park Opera. Emer McGilloway's concert career in Ireland and the UK includes performances of Bach's *B minor Mass*; Bruckner's *Te Deum* and *Mass in D*; Elgar's *Gerontius*; Handel's *Jephtha* and *Theodoora*; Mozart's *C minor Mass, Requiem* and *Vespers*; and Rossini's *Petite messe solennelle*. Future engagements include Cherubino for Opera North, Second Lady in *Die Zauberflöte* for WNO, Sesto in *Giulio Cesare* for Opera Ireland and Asteria in *Tamerlano* for OTC.



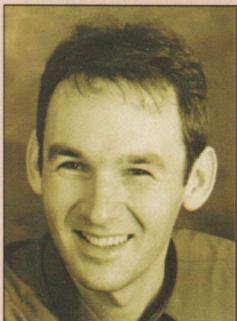
### GERARD O'CONNOR Bass (Ireland) The Croucher

Gerard O'Connor trained at the National Opera Studio in London and now studies with Robert Alderson. He has sung with Opera Ireland, Opera Northern Ireland, Central Festival Opera, Castleward Opera, English Festival Opera, Chelsea Opera and Holland Park Opera as well as in Singapore, Holland and Belgium, and at the Covent Garden and Wexford Festivals. His operatic repertoire includes Bonze in *Butterfly*, Il Cieco in *Iris*, Coline in *La Bohème*, Simone in *Gianni Schicchi*, Abbot in *Curlew River*, Zeta in *Die lustige Witwe*, Parson/Badger in *Cunning Little Vixen*, Luther/Schlemil/Crespi in *Hoffmann*, Pistol in *Falstaff*, Basilio in *Il barbiere di Siviglia*, Sparafucile in *Rigoletto*, Snug in *Midsummer Night's Dream*, Dikoy in *Katya Kabanova* and Boris Ismailov in *Lady Macbeth of Mtsensk*. Engagements in 2001 include Zuniga and Ismailov for ENO. In the 2001/2002 season Gerard O'Connor joins English National Opera as a principal bass singing Dolokhov, Belliardi and Davout in *War and Peace*; Supreme Pontiff in *La vestale*, Truelove in *The Rake's Progress* and Hunding in *Die Walküre*.



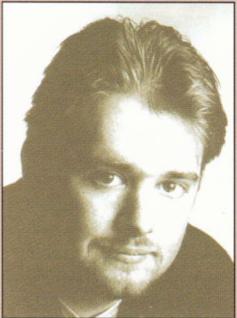
### FRANZITA WHELAN Soprano (Ireland) Mrs Foran

Franzita Whelan made her Opera Ireland debut as Katya Kabanova last year and also sang Askinya in *Lady Macbeth of Mtsensk*. Born in Portlaoise, she studied at the RIAM as well as at the Royal College of Music and the National Opera Studio in London. The recipient of many awards and prizes, she is now a Junior Fellow of the RCM. Her operatic work includes Mozart's Pamina and Elvira for WNO and the Countess for ETO and Garsington Opera. Recent concert engagements have included Verdi's *Requiem* with the RTÉCO and at the Royal Albert Hall; *Songs of the Auvergne* with the NSO; Pergolesi's *Stabat Mater* for the BBC; Viennese concerts with the Bournemouth SO; Philip Martin's *Music for the Millennium* at the NCH; Mahler's *Second Symphony* with the NYO; and *Messiah*, Verdi's *Requiem* and Mendelssohn's *St Paul* in Tokyo. Future plans include Gluck's Euridice in Colorado; the title role in Beethoven's *Leonore* for WNO; Strauss's *Four Last Songs* with NYO; and a recital at the RDS.



### **JEREMY HUW WILLIAMS** Baritone (UK)

Teddy Cardiff-born Jeremy Huw Williams studied at St John's College, Cambridge, and with April Cantello. Since making his operatic debut with Welsh National Opera as Guglielmo in *Cosi fan tutte* he has appeared in over forty roles. He has recently sung Escamillo (*Carmen*) and Germont (*Traviata*) for WNO; Olivier (*Capriccio*), Papageno (*Die Zauberflöte*), George in Floyd's *Of Mice and Men*, and the title role in Kchetnikov's *Till Eulenspiegel*, all for l'Opéra de Nantes. Jeremy Huw Williams is renowned as a fine exponent of contemporary music and has premiered many new works. He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has sung in Tippett's *King Priam* with the BBC NOW; Lambert's *Summer's Last Will and Testament* with the CBSO; *Messiah* with the Hallé; Mozart's *Requiem* with the Philharmonia; Nielsen's *Third Symphony* at the Proms with the BBCSO; *Carmina Burana* with the RLPO; Schubert's *Mass in A flat* with the BBC Philharmonic and Watson's *O! Captain* with the LPO.



### **NYLE P WOLFE** Baritone (Ireland)

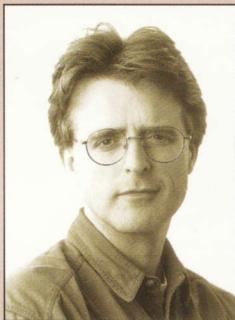
Barney Nyle P Wolfe began his studies in Dublin with Dr Veronica Dunne. He then attended the Royal Academy of Music in London where he obtained that institution's highest academic award. He was a member of the Opera Studio of Zurich in the 1999/2000 season. He is presently studying with Robert Alderson in Manchester. In Zurich, he sang Smirnov in Walton's *The Bear* and Baculus in Lortzing's *Der Wildschütz*. In London his roles were the Vicar in *Albert Herring* and Pasquariello in Gazzaniga's *Don Giovanni*. He has sung Don Pedro in Berlioz' *Béatrice et Bénédict* in Paris and Baden-Baden; the title role in Mozart's *Don Giovanni* in Limerick; and Puccini's Schaunard and Lehár's Danilo in Cork. His recordings include Schumann's *Liederkreis* op 39, Copland's *Old American Songs* and Sullivan's *Pirate King* for RTÉ. He has also recorded Dvorák's *Te Deum* and Fauré's *Requiem* for the BBC.



### **DAVID JONES** (Ireland) Conductor

David Jones studied at TCD and at the RNCM in Manchester before being appointed to the staff of Scottish Opera where he has conducted *Il trovatore*, *Die Fledermaus*, *Samson et Dalila*, *Hansel and Gretel*, *La belle Hélène* and *Iolanthe*. In the 1998/99 season he conducted the Scottish Chamber orchestra, Hannover Radio Sinfonie NDR and Northern Sinfonia and made his Netherlands debut conducting Haydn's *Il Mondo della luna* for Opera Zuid. He has also appeared with the Ulster Orchestra, The BBC Philharmonic, the NSO, the RTÉCO, Manchester Camerata and the BBC Singers. David Jones has been Chorus Master of the Edinburgh International Festival Chorus from 1994. In the 1996 Festival he conducted the world premiere of the complete version of Kurtág's *Songs of Despair and Sorrow*, which was repeated at the Festival d'Automne in Paris and in the 1997 Edinburgh and Salzburg Festivals.

Last season he conducted Moniuszko's *Straszny Dwor* at the Wexford Festival and *Carmen* for Opera Zuid. Other operas in his repertoire include *Die Zauberflöte*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *Bastien und Bastienne*, *Der Schauspieldirektor*, *Alcina*, *Albert Herring*, *Dido and Aeneas* and *La Voix Humaine*. Future engagements include *The Magic Flute* for WNO and Bach's *St Matthew Passion* with Sinfonieorchester Wuppertal.



### **PATRICK MASON (UK) Director**

Patrick Mason, who directed a memorable *Don Giovanni* for Opera Ireland (then DGOS) in 1988, originally trained at the Central School of Speech and Drama in London. He joined the Abbey as Voice Coach and Assistant Director in 1972, where he worked with Hugh Hunt on *The Silver Tassie*. Two years later he was appointed Fellow in Drama at Manchester University. He returned to the Abbey in 1977 and directed many productions before becoming a freelance director in 1983. Alongside his busy career in the UK and North America, he has maintained his association with the Abbey and the Peacock over the years and directed many memorable productions, some of which toured to places as far apart as Russia and the USA as well as the UK and mainland Europe. In 1994 he was appointed Artistic Director of the Abbey. Patrick Mason's work in opera includes *La cena della beffe*, *Turandot* & *Don Giovanni* and *The Duenna* for Wexford Festival; *Don Pasquale* for Opera North and ENO/Israeli Opera; *Rigoletto* for WNO and Opera North; and Puccini's *Il trittico* at ENO. He is a member of the CRC, and has recently been appointed to the board of Music Network.



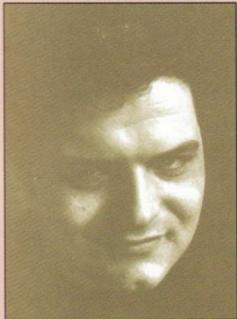
### **JOE VANEK (UK) Designer**

Joe Vanek designed Opera Ireland's 1988 *Don Giovanni* and last season's *Lady Macbeth of Mtsensk*. He has designed *La cena della beffe*, *Turandot* & *Don Giovanni* and *The Duenna* for Wexford; and *Cosi fan tutte* and *The Rake's Progress* for OTC. Abroad, his opera designs include *Don Pasquale* for Opera North, ENO and New Israeli Opera; *Ariane and Bluebeard* and *Caritas* for Opera North; *Rigoletto* for WNO; *The Love for Three Oranges* and *La contessa de Numi* for Royal Danish Opera; and *The Makropolis Case* for Opera Zuid. The ENO production of Puccini's *Il trittico*, directed by Patrick Mason, received an Olivier Award nomination in 1998. In Irish theatre, Joe Vanek is known principally for designing Brian Friel's most recent plays: *Dancing at Lughnasa*, *Wonderful Tennessee* and *Molly Sweeney*, all premiered in Dublin and transferring to Broadway, where his *Lughnasa* designs were nominated for two Tony Awards. Alongside many productions at the Gate, Abbey and Peacock since 1984, he has designed, amongst others, the musical *Heatcliff*, the ballet *Legs of Fire* (in Copenhagen) and *The Secret Fall of Constance Wilde* for the Abbey, the Melbourne Festival, and London's Barbican BITE Festival last year.



### **CATHAL GARVEY (Ireland) Chorus Master**

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999 and has since earned critical acclaim for his work on *Aida* and *Lady Macbeth of Mtsensk* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. He spent two years studying at the College of Moscow Conservatory and, upon his return to Ireland, completed a Masters Degree in Conducting. He has attended conducting masterclasses with Gerhard Markson and George Hurst. As a violinist and choral singer, Cathal Garvey has performed and toured extensively with the NSOI, the NYOI, the Irish Youth Choir and Madrigal '75. As a conductor he has worked with several choirs and orchestras in Cork and from 1997 was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. Last year he conducted IRTC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Lyric Opera and Anna Livia.



### **PAUL KEOGAN (Ireland) Lighting Designer**

Paul Keogan studied drama at the Samuel Beckett centre in Trinity College, Dublin, and at Glasgow University. He was production manager at Dublin's Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. His theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*; *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Ciúrt an Mbeán Óiche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. Paul Keogan's opera designs include *La Bobème*, *L'elisir d'amore*, *Le nozze di Figaro*, *Lady Macbeth of Mtsensk* and *Butterfly* for Opera Ireland; *That Dublin Mood*, *The Lighthouse* and *The Rake's Progress* for OTC; *La traviata* for Co-Opera; and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads* (Cois Céim), *SAMO* (Block & Steel) and *Intimate Gold* (IMDT). He has also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.



### **LIZ ROCHE (Ireland) Choreographer**

Liz Roche, who choreographed Opera Ireland's productions of *Aida* and *Lady Macbeth of Mtsensk* last year, was awarded the Peter Darrell Choreographic Award in 2000. She trained in choreography and dance at the London Contemporary Dance School. Since graduating in 1993 she has choreographed for Scottish Dance Theatre, Cois Céim, Dance Theatre Ireland, In-Transit (Belfast), CCN de Caen in Normandy, Opera Machine and the MA in Dance Performance at UL. In 1996 she won Choreographer of the Year and an award for Dance Show of the Year from *The Irish Times*. In 1998 she was awarded a place on the ICPCC directed by Jonathan Burrows and Kevin Volans. As a dancer, Liz Roche has performed with all the major Irish dance companies and abroad with Cie La Camionetta, Les Carnets Bagouet in France, and Cie 2nd Nature Christine Gaigg in Vienna. She co-founded Rex Levitates Dance Company in 1999 and has choreographed four works to date, performing in Diversions Temple Bar, Aerowaves International Platform and the Dublin Fringe Festival. Plans for 2001 include a new piece commissioned by Daghda Dance Company (Limerick) and touring to Festival d'Uzes (France) in June with Rex Levitates.



### **DAVID COWAN (UK) Répétiteur**

Born in Manchester, David Cowan studied in Cambridge, London and Winterthur (Switzerland). Winner of The Hague International Lied Accompaniment Competition in 1988, he has accompanied at concerts and song courses with artists like Dietrich Fischer-Dieskau, Sir Peter Pears and Graham Johnson. He was vocal coach for the Lied class at the Salzburg Mozarteum (1986-95) and has worked as répétiteur and musical assistant with conductors such as Harnoncourt, Pinnock, Bedford and Latham-Koenig in opera productions at Salzburg Festival and elsewhere. He conducted the Salzburg University Orchestra (1991-95); was staff conductor and head vocal coach of the Badisches Staatstheater Karlsruhe (1995-98); and Musical Director of the opera studio of Strasbourg's Opéra National du Rhin from 1998 to 2000. He has conducted operas by Purcell, Haydn, Mozart, Gluck, Schubert, Johann Strauss, Krenek and Maxwell Davies, as well as symphonic and choral works, throughout Europe. Future work includes conducting *Die Zauberflöte* in Palermo in June and an engagement as staff conductor and vocal coach in Basel.



## THE NATIONAL CHAMBER CHOIR

*The National Chamber Choir*, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The year 2000 was a very exciting and busy year for the Choir – it attended the international festival *La Fabbrica del Canto* in Italy where it gave seven concerts and two international festivals on the beautiful island of Sardinia. This year looks equally busy with concerts planned in Mallorca, Sweden and Germany. The Choir gives upwards of 70 live performances annually. Founded in 1991 it is made up of 17, highly motivated, professional singers. When not working as an opera chorus the NCC, working from its base in Dublin City University, is employed all year round in both entertainment and education, giving concerts and education workshops in Dublin and throughout the country.

**3rd & 4th May** *The National Chamber Choir* will be *Choir-in-Residence* at Cork International Choral Festival. Details from the Festival office  
021-4308308

**31st May** **National Gallery of Ireland, Merrion Square, 6.30 p.m.**  
The opening concert in the *National Chamber Choir*'s summer series *Making Connections*. This concert will be conducted by Colin Mawby and will feature the works of Palestrina and Verdi

Other concerts in this series will be conducted by: Colin Mawby; Celso Antunes; Roger O. Doyle and Claudio Büchler. Among the featured composers will be Vaughan Williams; Bach; Mendelssohn; Brahms; Schoenberg and Rheinberger.

Information on any of the above from Tel: 01-7005665  
or email: [national.chamber.choir@dcu.ie](mailto:national.chamber.choir@dcu.ie); web site: [www.dcu.ie/chamber/index.html](http://www.dcu.ie/chamber/index.html)

The Choir is funded through a most innovative and beneficial contract with RTÉ, grant aid from the Arts Council, a residency at Dublin City University, funding from the Department of Education and Science as well as its contract with Opera Ireland, and support from sponsors.

OPERA  
IRELAND  
CHORUS

MARK-ANTHONY TURNAGE  
**THE  
SILVER TASSIE**

TENORS

Frank Dunne, Mark Ennis, Andrew Follin, Warwick Harte, Adam MacKenzie, John McKeown, Derek Maloney, Joe Roche, Colin Rothery, John Scott, Joe Walsh.

BASSES

Martin Briody, Des Capliss, Stephen Fennelly, Owen Gilhooly, Jeffrey Ledwidge, Orlando Mason, Eunan McDonald, Simon Morgan, Lorcan O'Byrne, Manus O'Donnell, Brendan Weakliam, Franz Zimnol.

*The core membership of the Opera Ireland Chorus comes from the National Chamber Choir*

THE BOY CHORISTERS  
OF ST PATRICK'S  
CATHEDRAL CHOIR

*Director:* John Dexter

Jonathan Boardman, Killian Collopy, Peter Cox, Colm Creamer, James Danaswamy, Patrick Dexter, Neil Dexter, Jeffery Flynn, Eric Hernandez, Stephen Long, Oisín McNamara, James McSweeney, Breffni O'Byrne, Colm O'Reilly, Ken Waide, Darragh Ware

*Parent Co-ordinator:* Susan Courtney Flynn

Scenery constructed by

Theatre Production Services

Scenic painters

Anne Haligan  
Ciara Moore  
Collette Farmon  
Jack Kirwan  
Jonathan Garrett  
Rachel Ballagh  
Sandra Butler

Ladies' costumes made by

Janet O'Leary

Men's tailoring

Des Leech

Hired costumes

Angels & Bermans

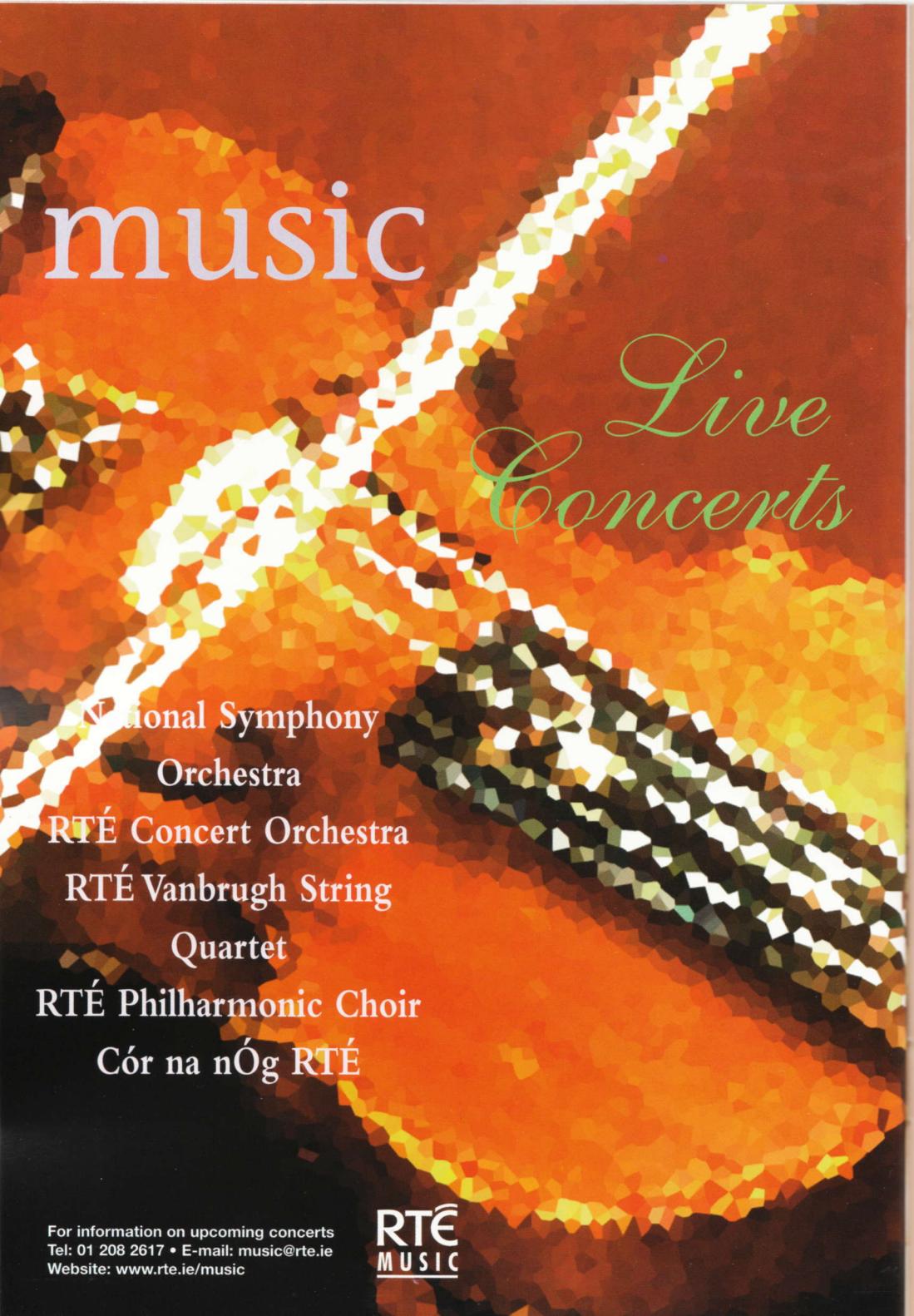
SPECIAL THANKS TO

Carriageline Pottery

King's Hospital School

O'Neill's Irish International Sports Company

**O'NEILLS**



# music

## *Live Concerts*

National Symphony  
Orchestra  
RTÉ Concert Orchestra  
RTÉ Vanbrugh String  
Quartet  
RTÉ Philharmonic Choir  
Cór na nÓg RTÉ

For information on upcoming concerts  
Tel: 01 208 2617 • E-mail: [music@rte.ie](mailto:music@rte.ie)  
Website: [www.rte.ie/music](http://www.rte.ie/music)

**RTE**  
MUSIC

# RTE CONCERT ORCHESTRA

## PRINCIPAL CONDUCTOR: Proinnsíos Ó Duinn

### 1st Violins

Michael Healy, *Leader*  
Mircea Petcu  
Pamela Forde  
Sunniva Fitzpatrick  
Eileen Murphy  
Ruth Murphy  
Sebastien Petiet  
Aoife ní Dhornain

### 2nd Violins

Elizabeth Leonard  
Paul O'Hanlon  
Jennifer Cassidy  
Carol Quigley  
Arthur McIver  
Donal Roche

### Violas

Thomas Kane  
Ruth Mann  
Michelle Lalor  
Elizabeth Dean

### Cellos

David James  
Annette Cleary  
Hilary O'Donovan  
Delia Lynch

### Double Basses

Seamus Doyle  
Liam Wylie  
Martin Walsh

### Flutes

Deirdre Brady  
Ann Macken  
Susan Doyle

### Piccolo

Ann Macken

### Oboes

Peter Healy  
David Agnew  
Sile Daly

### Cor Anglais

David Agnew

### Clarinets

Michael Seaver  
Jean Duncan  
Ruth Hickey

### Bass Clarinet

Jean Duncan

### Saxophone

Kevin Hanafin

### Bassoons

John Leonard  
Carole Block  
Adrian Hughes

### Contra bassoon

Adrian Hughes

### Horns

David Carmody  
Declan McCarthy  
Fearghal Ó Ceallacháin  
Stephen Hogan

### Trumpets

Shaun Hooke  
Stephen Walton  
Eoin Daly  
Patrick McCarthy

### Trombones

Stephen Mathieson  
David Weakley

### Bass Trombone

Patrick Kennedy

### Tuba

Conor O'Rierdan

### Euphonium

Patrick Kennedy

### Timpani

John Fennessy

### Percussion

Bernard Reilly  
Peadar Townsend  
Roger Moffatt

### Harp

Triona Marshall

### Piano/Celeste

David Brophy

### ADMINISTRATION

#### RTÉCO

**Executive Producer**  
Gareth Hudson

#### Acting Orchestra Manager

Patrick McElwee

#### Planning Co-ordinator

Niamh Killeen

#### Librarians

Simon Clyne

#### Assistant Librarian

Francis Hughes

#### Orchestral Assistants

Colm Hanlon  
Daniel McDonnell

### RTÉ MUSIC DIVISION

**Director of Music**  
Niall Doyle

**General Manager, Marketing & Communications**  
Miriam McDonald

#### Finance Officer

Joan O'Reilly

**Marketing Executive Publications and Publicity**  
Caroline Mulvey

**Marketing Executive Corporate Accounts**  
Maeve Whooley

**Acting Marketing Executive Public Relations**  
Mary Rose Stauder

## FOUNDATION SPONSORS



**Bank of Ireland**



**GUINNESS**

IRELAND GROUP

**Mrs Margaret  
McDonnell**



*Clancourt  
Management  
Limited*



**GLEN DIMPLEX**



**Dublin Corporation**

**Bardas Átha Cliath**

Accessing the Arts

**BUS ÉIREANN**

A subsidiary of **Córas Iompair Éireann**

 **GREEN  
PROPERTY**

**Württemberger  
Hypo**  


## CORPORATE SPONSORS



National Cold  
Storage



BRYAN F. FOX & CO.  
SOLICITORS



MARSH  
An **MMC** Company

The logo for Brennan Insurances features a stylized "B" shape composed of geometric elements, with the words "Brennan Insurances" written in a serif font below it.

**SIEMENS**  
**NIXDORF**



10/11 Molesworth Street Dublin 2

Bank of Ireland Finance



STATOIL IRELAND



IRISH INTERCONTINENTAL BANK LIMITED



The National Theatre presents  
Schaubühne am Lehniner Platz (Berlin) in



# MANN IST MANN

by Bertolt Brecht

Performed in German with English surtitles

FOR 4 PERFORMANCES ONLY

at the **Abbey**

Opens

**Wednesday 25 April to  
Saturday 28 April 2001**

**Bookings 01 878 7222**

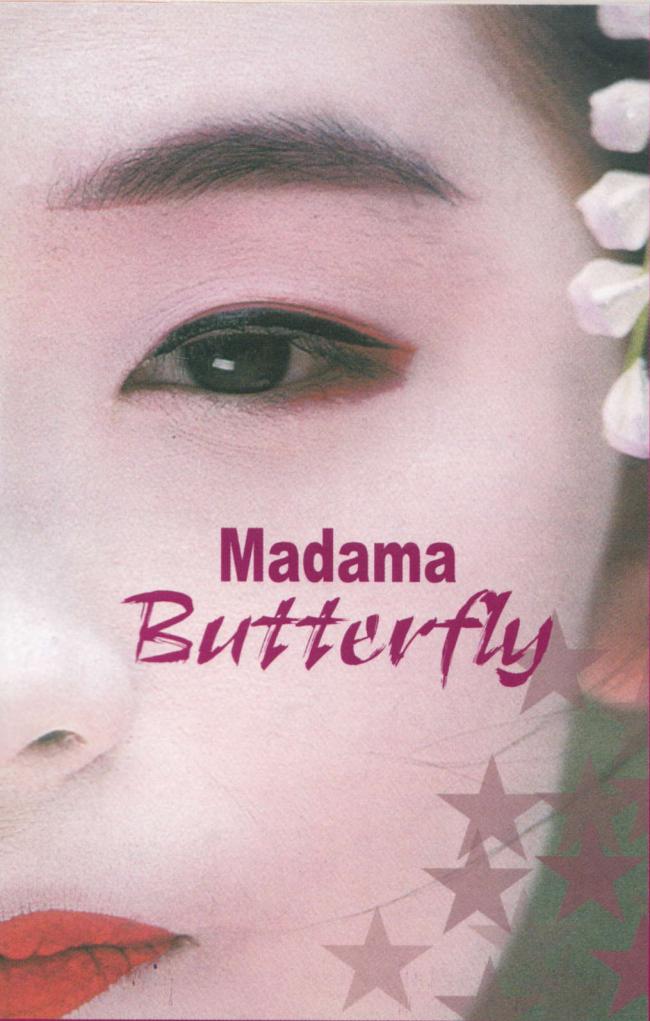
A Masterclass by Thomas Ostermeier, Director of the Schaubühne, (Berlin) on bio-mechanics, a system of physical training for actors will be held at the Abbey Theatre, Thursday 26 April 3pm. Admission free to ticketholders for the Wednesday and Thursday performances of Mann ist Mann and £3 for others.

The Arts Council  
An Chomhairle Ealaíon

RTE

# PATRON MEMBERS

Mr Norbert Bannon	Mr Mark Hely Hutchinson	Annraoi Ó Beollain
Mr Juergen Bielstein	Mr & Mrs P D Heneghan	Ms Colette O'Brien
Mr Sylvester Boland	Mr Pat Heneghan	Mrs Julia O'Buachalla
Mr E J Bourke	Mr Daniel Herbert	Ms Clodagh O'Byrne
Mr Ted Bourke	Mr Henry Hickey	Mrs Angela O'Connor
Mr Patrick Brennan	Mr Barry Hodkinson	Máire O'Connor
Mr Adrian Burke	Mr Michael Hogan	Dr John R O'Donnell
Mr Patrick Burke	Mr Michael Houlihan	Mr Donagh O'Donoghue
Mr Breffni Byrne	Dr Helena Hurley	Dr Dermot O'Kelly
Mrs Joyce Byrne	Ms Celia Jackson	Mrs Anne O'Malley
Mr Richard Cahill	Ms Nuala Johnson	Ms Sharon O'Malley
Mr David N Caird	Mr Christopher Jones	Ms Claudia O'Mara
Mrs B Carroll	Mr David Keane	Ms Eileen O'Mara Walsh
Mrs Maeve Chambers	Dr Marguerite Keenan	Mr Conall O'Morain
Mrs Shane & Joan E Cleary	Mr Paul A Kelly	Mr Terence O'Reilly
Mr Maurice P Collins	Mr Edmond Kenny	Mr Frank O'Rourke
Mr Patrick Conlan	Mr David Lass	Ms Sabrina O'Toole Antoiniotti
John & Sinéad Connolly	Mrs Celia Lepere	Mr Gordon Pate
Mr William Cunningham	Mr T Anthony Linehan	Mrs Joan Pierce
Mr Marcus Daly	Dr Carmel Long	Mrs Ranka Pollmeier
Fran & Joe Deane	Ms Mary MacNamara	Mr Mark Power
Mr John Deering	Louisa & Connor Maguire	Ms Colette Anne Price
Mr Alec Diamond	Mrs Sheila McConnell	Mr Donal M Roche
Mr Thomas Dunne	Mr Denis McCullough	Mr Richie Ryan
Mr Tony & Rita Dunne	Mr Paul McGlade	Mr Kevin Shannon
Mr Tom Dunphy	Ms Patricia McGonnigal	Mr Paul G Smith
Mr James Elliott	Dr Joseph McGough	Mr James Smyth
Professor Peter Eustace	Dr Nancy McGough	Mr Brian Spelman
Patrick & Anne Fagan	Mr Padraig McGuckian	Mr William Stevens
Mrs Sheila Fanning	Mr William McGuire	Mr Peter Sutherland
Maurice & Maire Foley	Ms Doreen McInerney	Mr Daniel Tierney
Mr Joseph Gallagher	Michael & Pauline Meagher	Mr Syl A Tucker
Mr P T Gilligan	Mr James G Menton	Mr Donal Victory
Mr Ken Grace	Mr Robin Menzies	Dr Therese White
Mrs Joan Gray	Mr Gay Moloney	Mr Michael Williams
Ms Maura Harkin	Mr Bart Mooney	
Mr Robert Hastings	Mr Gerard Murphy	
Mr Michael Hayes	Mr Tom Murran	
	Dr Doreen Nolan	



# Madama Butterfly

Co-Opera presents

# Madama Butterfly

by Puccini sung in English

On Tour May 17th - June 24th

Director - Nicolette Molnàr

Set Design - Alison Nalder

Costume Design - Geraldine Maher

Lighting Design - Paul Keogan

Galway

Dun Laoghaire

Letterkenny

Sligo

Mullingar

Longford

Limerick

Cork

Cashel

Kilkenny

Blanchardstown

Tórshavn - Faroe Islands

A Soldier's Tale

by Stravinsky

Co-Production with West Cork

Chamber Music Festival.

June 27 - Bantry

La Bohème

by Puccini

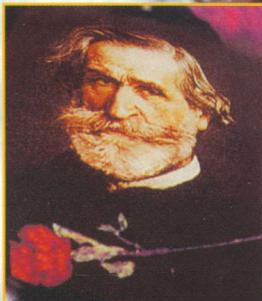
On tour from September 20

Grant-aided by the  
Arts Council

Further details: contact 01 453 5519

# FRIENDS

Mr & Mrs Frank & Noirín Abbott  
Fergus & Marion Ahern  
Mr Daniel Allman  
Ms Denise Anthony  
Mrs Patricia Archer  
  
Edward Bach  
Miss Geraldine Banks  
Margaret Bannigan  
Ms Mary Banotti MEP  
Mr Justice Donal Barrington  
Ms Delia Barry  
Liz Barry  
Finola Beamish  
Ms Anita Begley  
Mr & Mrs Pat & Marian Beirne  
Mrs Ann Bennett  
Mr Alan Benson  
Mr John J Berns  
Ms Sylvia Bertoni  
Ms Mary Bexler  
Mrs Maureen Black  
Mr John Blake  
Mr John Bligh  
Ms Julia Bobbett  
Mr Dan Boland  
Ms Jackie Bolger  
Mr Douglas K Bonnar  
Mr Brendán Boshel  
Ms Maria Bourke  
Mr Richard E. Bourke  
Mr Cyril Bowman  
Robin Boyd  
Ms Diane Boylan  
Miss Mary J Brady  
Mrs Joan Bray  
Ms Jutta Breathnach  
Rosemary Breen  
Ms Anne Brennan  
Mr Gabriel Brennan  
Mr John Brennan  
Mr John B Brennan  
Mr Joseph Brennan  
Mr Stephen Brennan  
Brigid Brett  
Mr William J Britton  
Mr John Broadhead  
Mr Donal Brodigan  
Mr Michael Brophy  
Mrs Monica Brosnan  
Mr Andrew Brown  
Ms Nolene Brown  
Mr Tony Brown  
Mr David Browne  
Ms Fidelma Browne  
Vincent & Shirley Browne  
Mr Alan Broxson  
Mrs Anne Bruen  
Mr P D Bruton  
Dr Emer Buckley  
Mrs Joan Buckley  
Mr J Bunyan  
  
Ms Angela Burke  
Mr Raymond Burke  
Mr A W Burnell  
Mr Michael J Burns  
Ms P Butler  
Mr Tom Butler  
Mr David Byrne  
David & Niamh Byrne  
Mr Des Byrne  
Mr James Byrne  
Mr James Byrne  
Mr John Byrne  
Mr John Byrne  
Mr John F R Byrne  
  
Mr John Caffrey  
Mr D Cahalane  
Mr Harry Cahill  
Dr Máireád Cahill  
Mr Dermot Cahillane  
Ms Jennifer Caldwell  
Dr Brendan Callaghan  
Mr Louis Callaghan  
Mr Fionnbar Callanan  
Ms Audrey Campbell  
John A Campbell  
Mrs Anne Cantwell  
Mrs Maura B Carey  
Mr & Mrs Paul & Evelyn Carey  
Mr John Carney  
Mr Tom Carney  
Ms Adrienne Carolan  
Ms Mary Carroll  
Miss Justice Mella Carroll  
Dr & Mrs Alan & Helen Carthy  
Ms Brona Carton  
Ms Rita Carton  
Mr Francis A Casey  
Ms Catherine Cashman-Santoro  
Mr Brian Cassidy  
Ms Hilda Cassidy  
Mr Dan Cavanagh  
Mr Robert P Chalker  
Mr David L Chapman  
Elizabeth Clancy  
Ms Orla Clancy  
Professor Anthony Clare  
Mr Andrew Clarke  
Mr W J Clarkson  
Mrs Mary Coffey  
Senator Paul Coghlan  
Dr T M & Mary Coghlan  
Mr & Mrs Angela & George  
Coleman  
Mr Alan Collins  
Ms Caoimhe Collins  
Mr Peter Collis  
Mrs Stephanie Condon  
Drs Leonard & Mary Condren  
Ms Mary Connell  
Mrs Diana Connolly  
Mrs Mary Connolly  
  
P J Connolly  
Dr Philomena Connolly  
Mr Patrick Connolly SC  
Mrs Margaret Conroy  
Mr Jim Conway  
Mr John Conway  
Miss J Corbett  
Dr Bernadette Corboy  
Miss Breda Corcoran  
Ms Bernie Cornyn  
Mr Niall Corr  
Mrs Jane Cosgrave  
Mr Paul Coulson  
Mr John Cowan  
Ms Sarah Coyle  
Mr Jeremy Craig  
Mrs Eric Ó B Craigen  
Mr G A Creedon  
Ms Patricia Crisp  
Mr Kevin Cronin  
Ms Maire Cronin  
Joanna Crooks  
Mrs Joan M Crosbie  
Mr Thomas Crotty  
Dr Anthony Crowley  
Mr Robert C Cuffe  
Mr Charlie Cullen  
Mr Brian Cunneen  
Mr E D Cunningham  
Mr Michael Cunningham  
Ms Margaret Curran  
Mrs Lavinia Curtin  
  
Mr Neil Dalrymple  
Susan Dalton  
Ms Angela Daly  
Ms Karen Davidson  
Ms Anna De Courcy  
Neils de Terra  
Mrs Martine Deasey  
Ms Anne Deegan  
Ms Lucy Deegan Leriao  
Bernadette Deevey  
Ms Briege Delaney  
Mr Martin J Delaney  
Mr Edward J Dempsey  
Mr Kingsley J Dempsey  
Mr Joop den Baars  
Ms Ricci den Baars  
Mr H B Dennis  
Mrs Anne C Dervan  
Ms Zureena Desai  
Ms Anne Desmond  
Mr Aidan Dillon FCA  
Mrs Breda Disney  
Mr Phillip Dix  
Ms Eileen Dodd  
Ms Elizabeth Doherty  
Mrs Ann E Dolan  
Miss Eileen Dolan  
Maura Dolan  
Mr John Donnelly

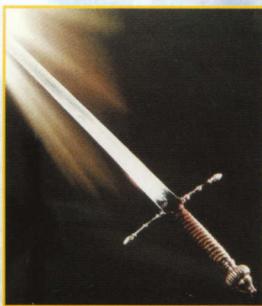


2000/2001 SEASON

*in association with*



*presents*  
*Verdi's great Masterpiece*



*starring*  
ANOOSHAH GORLESOKI (Iran)  
TAMSIN DIVES (Eng)  
ANTHONY KEARNS (Ire)  
SANDRA OMAN (Ire)  
DEREK RYAN (Ire)

*with*  
THE LYRIC OPERA CHORUS & ORCHESTRA

Conductor : DAVID JONES  
Director/Design : VIVIAN COATES  
Lighting Design : DEREK O'NEILL

Saturday, 12th May 2001 at 7.30 p.m.  
at the National Concert Hall, Dublin

Tickets : £10, £13, £16, £20, £25

Booking at NCH (01) 4170000

# FRIENDS

Mr Owen Donohue  
 Ms Marian Donovan  
 Morag Donovan  
 Dr Enda Dooley  
 Mrs Joan Dooley  
 Mr Pierce Dower  
 Ms Dorothy Dowling  
 Mr Patrick Dowling  
 Mr Joseph H Downes  
 Ms Andrea Doyle  
 Declan Doyle  
 Mr J.W. Doyle  
 Mr Noel Drumgoole  
 Ms Frances Duff  
 Mrs Kate Duffy  
 Mr Thomas J Duffy  
 Mr John Duggan  
 Mr Joseph Dundon  
 Mr Patrick Dunleavy  
 Mr John Dunne  
 Ineke Durville  
  
 Dr Barbara Eagar  
 Mr Gerry Earley  
 Mr William Earley  
 Mr George E Eagar  
 Erik Egnell  
 Mrs Eilish Ellis  
 Ms Christel Enders  
 Mr Seamus Enright  
 Ms Clement Esses  
 Mrs Krisztina Eustace-Werkner  
 Tim Evans  
 Mr W J Evers  
  
 Miss Mary A Fagan  
 Patrick E Farnan  
 Ms Carol Fawsitt  
 Bernadette & Mervyn Feehan  
 Mr Frank Feighan  
 Mr Niall Fenelon  
 Mr John Fennell  
 Professor James Fennelly  
 Mr & Mrs John Fennelly  
 Mrs Maedhbaine Fennelly  
 Dr John F Fielding  
 Ms Mary Finlay-Geoghegan  
 Mrs Aline Finnegan  
 Mr Liam Fitzgerald  
 Father Shane Fitzgerald  
 Ms Arlene Fitzsimons  
 Mr Patrick A Flanagan  
 Mr Sean T Flanagan  
 Ms Jennifer Flegg  
 Ms Mary Foley  
 Dr Michael Foley  
 Mr Cyril Forde  
 Mr John Forde  
 Mr Patrick Forde  
 Mr Ian Fox  
 Mrs Jeanne Freeman  
 Ms Charlotte A Fororath

Dr R G C Fuller  
  
 Ms Delia Gaffney  
 Mrs Mary Gahan  
 Cormac & Jean Gallagher  
 Mr Brian Gannon  
 Mrs Anne Clare Garvey  
 Mr & Mrs Felix Gervais  
 Mrs May Giblin  
 Mick & Jo Gibney  
 John & Patricia Gibson  
 Eamonn & Aine Gill  
 Paul Gillett  
 Mr John E Gillooley  
 Mrs Ann Gilmore  
 Mr George Gilpin  
 Grania Gilroy  
 Mr Michael Gleeson  
 Ms Barbara Goff  
 Mr Joe Gogan  
 Mr Stephen Gordon  
 Ms Elizabeth Gorman  
 Mr Desmond Graham  
 Ms Sylvia Graham  
 Tony Graham  
 Mrs Emily Grant  
 Ms Emer Greif  
 Roisin & Sean Grimley  
 Mr Patrick J P Groarke  
 Brendan & Patricia Grogan  
  
 Ms Eva Habersbrunner  
 Mrs Moira Haden  
 Ms Angela Halford  
 Arthur & Grace Hall  
 Ms Katherine Halpin  
 Mr Pat Hamell  
 Mr John C Hannon  
 Mr Dick Hanrahan  
 Bernard & Philomena Hanratty  
 Mr Thomas Hanratty  
 Anthony & Clair Harpur  
 Ms Elaine Hart  
 Mr William Harvey  
 Mr John R Hautz  
 Elizabeth Heagney  
 Mr G R Hearne  
 Lorraine Heavey  
 Ms Miriam Hederman-O'Brien  
 Ms Maura Hegarty  
 Ms Freida Hejne  
 Mr Brendan P Heneghan  
 Mr John Hennessy  
 Ms Maura Hennessy  
 Michael Hensey  
 Mr Fergal K Herbert  
 Ms Cliona Hickey  
 Mr Declan Hickey  
 Mr Denis Hickey  
 Ms Pamela Jean Hickey  
 Ms Aideen Higgins  
 Mr Niall P Higgins

Mr Noel Hillis  
 Dorit & Sean Hogan  
 John & Gay Hogan  
 Ms Maire Hogan  
 Ms Beverly Holly  
 Mr William Holmes  
 Mr Con Horgan  
 Professor Anthony Hughes  
 Dr F J Hughes  
 Dr Margaret Hughes  
 Ms Maureen Hughes  
 Mrs Claire Humphreys  
 Mr David Humphries  
 Derry & Gemma Hussey  
 Ms Kathryn Hutton  
  
 Mr John Igoe  
 Mr & Mrs R Irvine  
  
 Ms Breda Jennings  
 Dr Jennings  
 Mr Liam Jones  
 Anthony Jordan  
 Mr Joseph Jordan  
 Mr Philip Joyce SDLR  
  
 Mrs Doris Kane  
 Joseph & Fiona Kane  
 K W S Kane  
 Ms Laura Kealy  
 Ms Regina Kealy  
 Dr Declan P Keane  
 Mr Frank X Keane  
 Mr Max Keane  
 Mr Brian Kearney  
 Dr Patrick Keelan  
 Margaret Kehoe  
 Mrs Kevin D Kelleher  
 Patricia Kelleher  
 Mrs Anne Kelly  
 Ms Carol Kelly  
 Mr Dermot Kelly  
 Ms Eileen Kelly  
 Ms Fidelma Kelly  
 Ms Patricia Kelly  
 Ms Patricia B Kelly  
 Mr Paul Kennan  
 Mr Brendan Kennedy  
 Ms Margaret Kennedy  
 Ms Assumpta Kenny  
 Mr Charles Kenny  
 Ms Joan M Kenny  
 Mr Noel Kenny  
 Mr Noel P Kenny  
 Mr John Keogan  
 J Keogh  
 Mrs Rhona Keogh  
 Ms Moira Kierans  
 Helen Kiersey  
 Mr T I Kindlon  
 Mr Liam King  
 Mr Jerry Kingston

# ANNA LIVIA INTERNATIONAL OPERA FESTIVAL

**GAIETY**  
THEATRE

June 17th - 24th 2001

PERFORMANCE TIME: 7.30PM BOX OFFICE 01 677 1717

# Faust

by Gounod.

June 17th, 19th, 21st, 23rd

*One of the most beloved operas of all time, the magnificent score, which includes the world-famous "Soldiers' Chorus", tells the highly charged, dramatic story of Faust, who sells his soul to the devil.*

# Il Tabarro & Gianni Schicchi

from *Il Trittico* by Puccini.

June 18th, 20th, 22nd, 24th

*Il Tabarro: "The Cloak" - Menace and drama in the eternal love triangle told through some of Puccini's most beautiful music.*

*Gianni Schicchi: The law is bent to satisfy a family's greed but the plot backfires in this funny, clever story featuring the all time favourite aria "O mio babbino caro / O my beloved father".*

TICKETS: £10 - £40, €12.69 - €50.78 FRIENDS AND GROUP PACKAGES AVAILABLE.

## NATIONAL CONCERT HALL, John Field Room Tel 01- 417 0000

Concert Performances with piano accompaniment, in association with DIT (Music & Drama)

*Bastien, Bastienne* by Mozart – Lunchtime, 1.05pm Friday 22nd June (£6, €7.61)

*A Hand of Bridge* by Barber/Menotti – 11am with Coffee, Saturday 23rd June (£6, €7.61)



INTERNATIONAL  
OPERA FESTIVAL

FOUNDER / ARTISTIC DIRECTOR:  
Dr Bernadette GREEVY

Anna Livia International Opera Festival

St Stephen's Green House

Earlsfort Terrace, Dublin 2

Tel: (01) 661 7544

Fax: (01) 661 7548

Email: [operaannalivia@eircom.net](mailto:operaannalivia@eircom.net)

[www.info@operaannalivia.com](http://www.info@operaannalivia.com)

# FRIENDS

Mr Justice Dermot Kinlen	Ms Kerry McConnell	Mr Daniel Murphy
James & Ita Kirwan	Mr James J. McCormack	Mr Dermot Murphy
Dr Rita Kirwan	Ms Anne McCullagh	Mr Justice Francis D Murphy
Ms Siobhan Kirwan Keane	Ms Eileen McDermottroe	Mrs Mary Murphy
Catherine Kullman	Mr Brendan McDonald	Ms Mary Murphy
Mrs Eithne Lavery	Ms Mary C McDonald	Mr Peter Murphy
Miss Barbara I Law	Mr Finbar McDonnell	Mr Ray Murphy
Mr David Lawlor	Mr John L McDowell	Mr Ronan Murphy
Ms Gráinne Lawlor	Ms Nuala McDunphy	Mr Rory Murphy
Ms Maura Leavy	Mr Brendan S McEneaney	Mr William Murphy
Ms Maureen Lemass	Mr John McGarry	Mr Austin C Murray
Mr James A. Lenehan	Ms Linda McGee	Ms Frieda Murray
Ms Mary Leo	Ms Elizabeth McGeown	Lelia Murtagh
Susanne Linde	Mr Joseph McGettigan	Mrs Eileen Neenan
Mr & Mrs Donal & Helen Linehan	Professor W A L McGowan	Mr William Neenan
Ms Noreen Liston	Freda McGrane	David & Miriam Neligan
Mr Tony Little	Mr Tony McGrane	Mr Bill Nelson
Ms Breda Logan	Joseph McGrath	Mr Francis J Nesbitt
Mr Alexander Loughrey-Grant	Mr Kevin McGuinness	Ms Susan Neville
Mr Kenneth Lucas	Ms Barbara McHenry	Ms Mary New
Mr Martin Lyles	Ms Monica McHenry	Mr Conor Newman
Mr Bill Lynch	Mr Chris McHugh	Brona Nic Amlaoibh
Mrs Kevin Lynch	Mr John P McHugh	Mr Eamonn Nicholson
Ms Maria Lynch	Mr Brendan McInerney	Ann Nix
Mrs Margaret Lysaght Brady	Mr Michael McIntyre	Ms Anna Nolan
Paul MacArdle	Ms Barbara McKenna	Professor Michael Nolan
Dr Joan MacCarthy	Mr Donald P McKenna	Mr Thomas G Norton
Mr Brendan MacConville	Ms Elizabeth McKenna	
Mr Gerard MacGann	Mr Justin McKenna	Maeve O'Beirne
Professor W A L MacGowan	Patricia McKenna	Mr Michael O'Boyle
Mr James MacGuill	Mrs Beryl McKenzie	Mr & Mrs Colm & Breda O'Briain
Ms Carmel MacHale	Mr Gerry McKeown	Dr F X O'Brien
Dr Philip MacMahon	Ms Ann J McLoughlin	Mr & Mrs Herman O'Brien
Mr Brian MacManus	Father R McLoughlin OP	Mr J. Kenneth O'Brien
Cecily MacMenamin	Mr Larry McMahon	John O'Brien
Ms Bernadette Madden	Ms Liz McManus	Liam O'Brien
Ms Pamela Madigan	Dr T B H McMurray	Mr Michael O'Brien
Mr Denis Magee	Mr Joseph McNally	Adrian O'Carroll
Dr Paul Magnier	Mr Patrick McNeice	Mr Gerard O'Carroll
Mr & Mrs Frank Maguire	Mr Christopher McQuaid	An t'Ath Gearóid Ó Céocháin
Mr Martin Maguire	Berna McShane	Ms Margaret V O'Connell
Mr Bryan Maher	Eileen McVeigh	Mrs Ann O'Connor
Mr Paul Maher	Mr Kevin Meade	Ms Eileen O'Connor
Mr Hubert Mahony	Ms Terry Meagher	Harriet O'Connor
Michele Malone	Dr C H B Mee	Mr & Mrs James & Sylvia O'Connor
Ms Yvonne Malone	Mr Martin Meehan	Ms Jean O'Connor
Mr David G. Mangan	Dorothea Melvin	John & Viola O'Connor
Mr Anthony Manning	Ms Barbara Mennell	Maire & Michael O'Connor
Hugh & Cora Margey	Dr Don Menzies	Pat & Joyce O'Connor
Dr M Martin	Mrs Fay Milofsky	Tony & Margaret Ó Dálaigh
Mr Eddie McAlester	Mr Michael Moloney	Mr Liam O'Daly
Mrs Catherine McBrinn	Mr Ronan Moloney	Ms Dorothy O'dolum
Mr Kevin McCabe	Ms Sara Moorhead	Ms Angela O'Donoghue
Mr Eugene McCague	Mr Gerard Moriarty	Mr Donal O'Donovan
Ms Adrienne McCann	Mr Michael Moriarty	Mr Thomas A O'Driscoll
Mr George McCann	Mr Michael Moroney	Mr James O'Farrell
Mr Padraig McCartan	Margaret Morrin	Mr Desmond O'Flynn
Ms Mary McCarthy	Anne Morris	Mrs Judy O'Grady
Mr George McCaw	Dr B.A. Moylan	Dr Patricia O'Hara
Mr Michael McClintock	Ms Margaret Mulcahy	Mrs Rosalind O'Hara
	Mr Liam Mulloy	Ms Patricia O'Keeffe
	Ms B J Murphy	Ms Barbara O'Leary

# Wexford Festival Opera 2001

## *The Fiftieth*



18 October to 4 November

FRIEDRICH FLOTOW

**Alessandro Stradella**

October 18, 21, 24, 27, 30, Nov 2

ANTONÍN DVOŘÁK

**Jakobín (The Jacobin)**

October 19, 22, 25, 28, 31, Nov 3

JULES MASSENET

**Sapho**

October 20, 23, 26, 29, Nov 1, 4

Friends Booking Opens **Tuesday 8 May 2001**. General Booking Opens **Tuesday 5 June 2001**

For information about the Festival or to be added to our mailing list, write, phone fax or email us: Theatre Royal, High Street, Wexford, Ireland. Box Office: +353(0)53 22144. Facsimile: +353(0)53 24289. Email: [info@wexfordopera.com](mailto:info@wexfordopera.com) Visit our website: [www.wexfordopera.com](http://www.wexfordopera.com)

# FRIENDS

Mr Dennis O'Leary	Ms Brid Reynolds	Mr Martin Tierney
Ms Mona O'Leary	Rev Michael Reynolds	Mrs Mary Tierney
Mr Ruairi O'Loghlaing	Mr Terry Reynolds	Mr Daniel Tietzsch-Tyler
Ms Katherine O'Loughlin - Kennedy	Professor J V Rice	Mr Kieran Tobin
Mrs Roisin J. Oman	Tony Ritchie	Dr Celine Traynor
Dr Anne O'Meara	Mr Ian Robertson	Ms Maddie Traynor
Ms Joan O'Meara	Keara Robins	Ms Jane Treacy
Ms Ann O'Neill	Mr Derek Robinson	Ms Sarah Treanor
Mr Desmond O'Neill	Mr Donal Roche	Mary Troy
Mr Finbarr O'Neill	Ms Brigid Roden	Laurence Tunney
Mrs Joan O'Neill	Mr Finbar Ronayne	Mr John D. Turley
Klaas Oostendorp	Dr John Rountree	Mr F. Turvey
Mr Brendan O'Raw	Mr Paul E Rowan	Ms Ines Tynan
Valda O'Regan	Dr James J Ruane	Mr Michael Tynan
Ms Catherine O'Reilly	Mr Ernest Ryan	Ms Sheila Tyrell
James & Fionnuala O'Reilly	Mr John Ryan	
Ms Rosemary O'Reilly	Mr Kevin Ryan	T. Urbainczyk
Mr O'Reilly	Ms Yvonne Ryan	
Mr Pádraic Ó Ríada	Ms Barbara Schmidt	Mr Volker Vogel
Mr Eamonn O'Riordan	Mrs Charlotte Schnittger	Lorna Vogelsang
Joseph O'Riordan	Ms Deirdre Scott-Hayward	Mr Heimo Vuorinen
Ms Mona O'Rourke	Ms Angela Scully	
Mr Terence O'Rourke	Mr Dermot Scully	William & Ada Wall
Ms Mary Rose O'Shea	Dr Lilian Shannon	Mrs Colette Wallace
Ms Moira O'Shea	Mr William Shannon	Ms Muriel Walls
Ms O'Shea	Catherine Shaw	Ms Aileen Walsh
Ms Anne O'Sheehan	Ms Mary J Sheill	Mr Anthony Walsh
Mr David J O'Sullivan	Mr Gerry A Sheridan	Mrs Bernadette Walsh
George & Gemma O'Sullivan	Mr Mark Sherry	Mr Charles Walsh
Mr Kevin O'Sullivan	Rev O D G Skelly	Mr Kevin Walsh
Mr Kevin J O'Sullivan	Mrs Brenda Smith	Mr Martin Walsh
Ms Mary O'Sullivan	Mr Joseph G Smith	Ms Nolie Walsh
	Maciej Smolenski	Mr Thomas Walsh
	Ms Barbara Smyth	Dr Tony Walsh
	Mr J W Smyth	Ms Winifride Walshe
	Mr Robert Rudd Smyth	Mr Brendan Ward
	Philomena M Smythe	Dermot & Maeve Ward
	Ms Diana Soese	Ms Mary Warren-Darley
	Mr Michael Spellman	Niall Watson
	Ms Mary Spollen	Mr Noel Weatherhead
	Victor & Mary Stafford	Ms Valerie Webb
	Mrs Nuala Standing	Ms Weir
	Mr Myles Stanistreet	Dr William Whatley
	Mr & Mrs Peter & Marie Start	Ms Barbara Whelan
	Dr Tom Staunton	Claire Whelan
	Mr Jim Stephen	Kevin Wickham
	Mr Patrick F Stephenson	Ms Jennifer Williams
	Mrs Ann Stewart	Mrs V R Williams
	Terry Stewart	Ms Andrea Willis
	Eugenie Stokes	Ms Mary Winters
	Mr Willie Stones	Mr Patrick Wiseman
	Mr Bob Strickland	Mr Denis Wood
	Ms Louise Styne	Dr Andrew Woolfe
	Mr John J Sweeney	Ms Bernie Wright
	Ms Geraldine Tennyson	Mr Laurence Wyer
	Mr Frank Thompson	
	Ms Jacqueline Thompson	Mr William Young
	Yvonne Thompson	Mr John P. Younge
	Mr Myles Thorn	
	Mr John Tierney	



# WAGNER RING

IN CONCERT PERFORMANCE

[www.wagnerring.com](http://www.wagnerring.com)

Cycle 1 University Concert Hall

August 5, 6, 8, 10

CONDUCTOR

Cycle 2 Symphony Hall Birmingham

August 12, 13, 16, 18

# ALEXANDER ANISSIMOV

ring consultant **DIETER KAEGI**

## National Youth Orchestra of Ireland

in association with

Opera Ireland, University Concert Hall Limerick and Symphony Hall Birmingham



Grant-aided by the Department of  
Education & Science and the Arts Council

The Arts Council  
An Chomhairle Ealaíon



Sponsor  
**TOYOTA**  
TOYOTA IRELAND



# DGOS & OPERA IRELAND PRODUCTIONS 1941-2001

<b>Salvatore Allegra</b>		<b>Charles Gounod</b>		<b>Gioacchino Rossini</b>
Ave Maria	1959	Faust	1941, 1995	Il barbiere di Siviglia
Il medico suo malgrado	1962	Roméo et Juliette	1945	La Cenerentola
<b>Michael W Balfe</b>		<b>George F Handel</b>		L'italiana in Algeri
The Bohemian Girl	1943	Messiah	1942	<b>Camille Saint-Saëns</b>
<b>Ludwig van Beethoven</b>		<b>Engelbert Humperdinck</b>		Samson et Dalila
Fidelio	1954, 1994	Hänsel und Gretel	1943, 1994	<b>Dmitri Shostakovich</b>
<b>Vincenzo Bellini</b>		<b>Leos Janácek</b>		Lady Macbeth of Mtsensk
La sonnambula	1960, 1963	Jenůfa	1973	<b>Bedrich Smetana</b>
Norma	1955, 1989	Katya Kabanova	2000	The Bartered Bride
I puritani	1975	<b>Franz Lehár</b>		<b>Johann Strauss</b>
<b>Benjamin Britten</b>		The Merry Widow	1997	Die Fledermaus
Peter Grimes	1990	<b>Ruggiero Leoncavallo</b>		Der Zigeunerbaron
<b>Georges Bizet</b>		Pagliacci	1941, 1998	<b>Richard Strauss</b>
Carmen	1941, 1989	<b>Pietro Mascagni</b>		Der Rosenkavalier
Les pêcheurs de perles	1964, 1987	L'amico Fritz	1952	Salomé
<b>Gustave Charpentier</b>		Cavalleria rusticana	1941, 1998	<b>Ambroise Thomas</b>
Louise	1979	<b>Jules Massenet</b>		Mignon
<b>Francesco Cilea</b>		Manon	1952, 1980	<b>Peter Illich Tchaikovsky</b>
Adriana Lecouvreur	1967, 1980	Werther	1967, 1977	Eugene Onegin
<b>Domenico Cimarosa</b>		<b>Wolfgang Amadeus Mozart</b>		The Queen of Spades
Il matrimonio segreto	1961	Cosi fan tutte	1950, 1993	<b>Mark-Anthony Turnage</b>
<b>Claude Debussy</b>		Don Giovanni	1943, 1995	The Silver Tassie
Pelléas et Mélisande	1948	Idomeneo	1956	<b>Giuseppe Verdi</b>
<b>Léo Delibes</b>		Die Entführung aus dem Serail	1949, 1964	Aida
Lakmé	1993	Le nozze di Figaro	1942, 1997	Un ballo in maschera
<b>Gaetano Donizetti</b>		Die Zauberflöte	1990, 1996	Don Carlos
Don Pasquale	1952, 1987	<b>Modest Mussorgsky</b>		Ernani
L'elisir d'amore	1958, 1996	Boris Godunov	1999	Falstaff
La favorita	1942, 1982	<b>Jacques Offenbach</b>		La forza del destino
La figlia del reggimento	1978	Les contes d'Hoffmann	1945, 1998	Macbeth
Lucia di Lammermoor	1955, 1991	<b>Amilcare Ponchielli</b>		Nabucco
<b>Friedrich von Flotow</b>		La Gioconda	1944, 1984	Otello
Martha	1982, 1992	<b>Giacomo Puccini</b>		Rigoletto
<b>Umberto Giordano</b>		La Bohème	1941, 1996	Simon Boccanegra
Andrea Chénier	1957, 1983	Gianni Schicchi	1962	La traviata
Fedora	1959	Madama Butterfly	1942, 2000	Il trovatore
<b>Christoph W Gluck</b>		Manon Lescaut	1958, 1991	<b>Gerard Victory</b>
Orfeo ed Euridice	1960, 1986	Suor Angelica	1962	Music Hath Mischief
<b>Licinio Refice</b>		Tosca	1941, 1996	<b>Richard Wagner</b>
		Turandot	1957, 1986	Der fliegende Holländer
<b>Ermanno Wolf-Ferrari</b>		<b>Cecilia</b>	1954	Lohengrin
				Tannhäuser
				Tristan und Isolde
				Die Walküre
				Il segreto di Susanna
				1956

Dates indicate the first and most recent productions.

# GAIETY THEATRE

## DIRECTORS

Denis Desmond  
Caroline Downey Desmond

## EXECUTIVE DIRECTOR

John Costigan

## ASSISTANT to EXEC DIRECTOR

Lorraine Bull

## PUBLIC RELATIONS MANAGER

Geraldine Kearney

## MARKETING MANAGER

Hugo Jellett

## THEATRE MANAGER

Alan McQuillan

## FRONT OF HOUSE MANAGER

Joan Boles

## BOX OFFICE MANAGER

Mellosa Gormley

## BARS MANAGER

Lorcan Mulvin

## FINANCIAL ADMINISTRATOR

Amy Trammel

## TECHNICAL MANAGER

Vaughn Curtis

## CHIEF STAGE TECHNICIAN

Carmel Hayes

## TECHNICIAN

Paul Spencer

## STAGE DOOR

David McCrystal

Michael McElhinney

James Fitzgerald

## Box Office

Group Sales: Anne Marie Grant  
Nuala Cooke, Liz Maloney, Clare Malone, Mary Clare  
Donnelly, Mary Kelly and Arron Dempsey.

## Front of House Staff:

Niamh Harrington, Gillian McConnell, Yvonne Ussher,  
James Muhairwe, Padraig Bryne, Adrian Heaney,  
Paula Donoghue, Esperenza Linares, Eva Santander  
Duarte, Lorraine Horgan, Ken Walsh, Ciaran Dolan,  
Andre St Leger, Una McCarthy, Una Mulkerrin,  
Rachel Sullivan, Sorcha O'Dee.

## Bars and Retail:

Barry Ward, Deirdre Kenny, Gareth Hargadon,  
Glen Brereton, Declan Gallagher, Marianne Coen,  
Maura Boyce, Siobhan McElroy, Leda Skully,  
Aaron Dempsey, Eimear Boyce, Mark Hickey,  
Mairead Roche, Anne Rutledge, Peter Murphy,  
Tania Stewart, Niall O'Brien, Hazel Dowling.

Gaiety Theatre Website: <http://www.gaietytheatre.com>

## CORPORATE EVENTS AND PRIVATE PARTIES

Apart from presenting an eclectic mix of productions, the Gaiety Theatre is the perfect venue for entertaining business colleagues and friends.

We can cater for parties of all sizes, for pre- and post- show activities, from simple bar facilities to a full evening meal, all designed to add to the enjoyment of the discerning theatre visitor.

### Small Groups

The Board Room is available for up to 20 people, with bar and catering facilities.

### Larger Parties

The Dress Circle Bar can cater for between 50 and 200 people, for a full 3-course pre-show dinner, or simply for a large private party.

### Boxes

Up to four people can enjoy the show itself in style from one of the majestic boxes, with champagne/wine and waiter service, pre-booked programme, flowers, chocolates etc.

### Corporate boxes

Boxes are available for companies to rent on an annual basis, providing four or six prime seats for every single performance. Prices available on request.

### Use of Gaiety Facilities for events other than theatre going:

The Gaiety Theatre has seven bars and a variety of rooms suitable for all functions (as well as the auditorium itself), making it an ideal choice for any private party or corporate event.

**For further information on any of the above, please contact:**

**Group Bookings on 01-6792527.**

**E-mail: [groups@gaietytheatre.com](mailto:groups@gaietytheatre.com)**

# For coach travel that's low on cost yet high on comfort...

Bus Éireann's Expressway Service offers great value fares to a host of destinations around the country. Travel mid-week and you can avail of our bargain return fares.

## BUS ÉIREANN/EUROLINES

We operate daily Express Coach Services from most major towns in Ireland to various destinations in Britain from £34.00 return with connections to Mainland Europe. There's no better value way to travel to Britain and Europe.

## HOLIDAY BREAKS

Three excellent travel inclusive Holiday Options

- Budget Hostel Breakaways from just £24pps
- Bargain B&B Breakaways from just £35pps

- Hotel Breakaways from just £40pps

This includes overnight hotel accommodation, full Irish breakfast and return coach fare to your choice of destination.

For travel information contact: Central Bus Station (Busaras), Store St., Dublin 1 (01) 8366111;

Parnell Place Bus Station, Cork (021) 4508188; Colbert Station, Limerick (061) 313333; Ceann Station, Galway (091) 562000; Plunkett Station, Waterford (051) 879000; Casement Station, Tralee, (066) 7123566 or your local Bus Éireann office, Tourist Office or Travel Agent.

## RETURN FARES FROM DUBLIN

WATERFORD	£8.50	LETTERKENNY	£12.00
WEXFORD	£9.50	BELFAST	£12.50
BALLINA	£11.00	ENNIS	£12.50
GALWAY	£11.00	LIMERICK	£12.50
SLIGO	£11.00	CORK	£15.50
DONEGAL	£12.00	TRALEE	£18.00

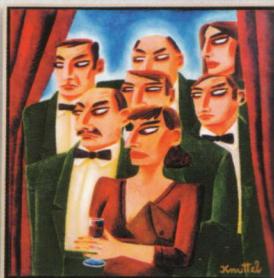
Fares correct at time of going to press.



Internet: <http://www.buseireann.ie>

email: [info@buseireann.ie](mailto:info@buseireann.ie)

**The look says it all.**



**The BMW 7 Series.** The clean, perfectly crafted lines. The feel of sumptuous leather. The certain knowledge that you have chosen a car which transcends fad or fashion. The reassurance of traction control, passenger, driver and side impact airbags plus Dynamic Stability Control. The power from a thirty two valve engine. The sense that all those years of envy, were indeed justified. And, of course, the look. There is always the look.

With thanks to Mr. Graham Knuttel for this specially commissioned piece. Available in various engine sizes: 728i, 735i, 740i, 750iL from £61,400 to £113,500. Delivery and related charges not included.

Motor Import Limited

BMW House,  
J.F.K. Drive, Naas  
Road, Dublin 12.  
Tel: 01 240 5666.  
info@bmw.ie  
www.bmw.ie



**The Ultimate  
Driving Machine**